The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

PRICE FIFTEEN CENTS

NOVEMBER 12, 1919

HARRY KRANZ AND BOB LA SALLE

THE NATIONAL THEATRICAL WEEKLY

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THE OLDEST THEATRICAL PUBLICATION IN AMERICA

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FRANK QUEEN, 1853 Founded by

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FAMOUS PLAYERS FINANCIALLY RE-ORGANIZED

GETS $10,000,000 NEW CAPITAL

Approximately $10,000,000 in working capital was acquired by the Famous Players-Lasky Corporation on Monday of this week when, at a meeting of stockholders held in the offices of the company at 485 Fifth Avenue, it was voted to authorize an increase in the number of shares. This voted increase, in effect, amounts to a complete re-capitalization of the corporation, for the stock is increased from its present number of 200,000 shares of common stock, without par or nominal value, to 650,000 shares, divided as followes:

Four hundred and fifty thousand shares will be common and of no par or nominal value; the remaining 200,000 shares will be preferred stock, par value $100, and will be eight per cent. cumulative and convertible. This latter class of stock alone gives the corporation a capitalization of $20,000,000. But it was stated in the Famous Players-Lasky offices following the meeting of stockholders that only 100,000 shares of preferred stock would be issued at this time.

It is through this block of stock, subscribed for by the banking houses of Kuhn, Loeb and Company, Dominick and Dominick, and Hallgarten and Company, that the Famous Players-Lasky Corporation will realize the $10,000,000 of new working capital.

The present capitalization of the company is $1,000,000, this amount being the stated capitalization. Ultimately, this stated capitalization will amount to $22,250,000, according to the re-capitalization plan voted by the stockholders on Monday of this week. There were about 180,000 shares represented at the meeting, it was said.

The re-capitalization also entailed the amendment of certain of the company's by-laws. As voted upon and passed, they were, in part, as follows:

(d) by inserting a new Article Fifth which shall define the particular character of the preferences of the Preferred Stock and the conditions and limitations applying thereto and to the common stock, and which shall also define certain limitations on the powers of the Corporation, its directors and stockholders, and provide for cumulative voting at elections of directors;

(e) by altering and amending Article Eighth to provide in substance that in case of any default in the declaration and payment of full dividends on the Preferred Stock the terms of all directors shall expire at the next annual meeting of the stockholders unless such default is cured in the meantime;

(f) by inserting a new Article Eleventh to provide in substance for an annual audit of the books of the Corporation by a competent certified or chartered accountant of accountants.

In substance, the amendments noted mean, first: the preferred stock is preferred in so far as carrying voting

(Continued on Page 6)

ATTACHED SCHEFF SALARY

Joe Shea, through Harry Saks Hechheimer, last week attached the salary of Fritzi Scheff, who was playing in Cincinnatti, at the Grand Opera House, for $400. He stated that it represented money advanced to Miss Scheff as loans.

FED TRADE FINDINGS DELAYED

WASHINGTON, Nov. 10.—John J. Walsh, attorney for the Federal Trades Commission, which recently finished a vaudeville investigation, conducted in New York, stated to-day that his time to file findings had been extended by the commission to December 10. The respondents' time in which to file an answer was also extended until ten days after the filing of Walsh's brief.

TAKE OVER JACOBS' HOLDINGS

The Shuberts, it was learned last week, have taken over the holdings in Lee Shubert, Inc., owned by the late Joseph W. Jacobs, of Syracuse, who died about two years ago.

The holdings disposed of by the Jacobs estate consisted chiefly of stock in the Lee Shubert Corporation which, it is said, controls a number of theatres in upstate cities. These holdings were considered very valuable several years before Jacob's death, but, in the last few years, it is said their value has depreciated somewhat.

Jacobs was intimately identified with the early theatrical struggles of the Shuberts. In the early days he backed the late Sam S. Shubert, helping him to acquire a theatre in Syracuse and afterwards financing him in theatrical ventures here.

"THE JEST" MAY GO OFF

Although "The Jest" is playing to capacity business at the Plymouth Theatre and could run indefinitely, it is quite possible that it will be taken off in a short while. If it closes at an early date, it will be due to the restless temperament of John Barrymore, who, it is said, is tiring of his present role and is anxious to appear in something new.

MOXIE BOOSTING "HITCHY"

Raymond Hitchcock seems to have worked out a way to make some one else pay for the "Hitchy Koo" advertising. Beginning in last Saturday's papers, the Moxie people, manufacturers of the soft drink, have been hooking up their product with the Hitchcock show, using a special layout and big space and locating the matter on the theatrical page. It is attracting some kidding to Hitchy among his friends, for the comedian's opinion of prohibition and the soft drink thing is a familiar one.

GLEASON IS FRIARS' ABBOT

At a meeting of the board of governors of the Friars' Club, held last week, the resignation of George M. Cohan, as abbot, was accepted, and John J. Gleason unanimously elected to fill his unexpired term.

SAVAGE REHEARSING "SHAVINGS"

Shavings, a new play being produced by Henry Savage, is now in rehearsal with Edward Ellis in the leading role.

Theatres Clash With Red Cross Workers in Drive

Vaudeville Bans Workers From Everything But Lobby While Many Legitimate Theatres Refuse Red Cross Request to Allow Speakers on Stages

New York amusement managers and officials of the Red Cross came to a clash last week over the "Third Red Cross Roll Call" when Red Cross workers said they were barred out of the vaudeville theatres and cabarets while, in many other theatres, Red Cross drive orators were refused permission to address the audiences, and only allowed the use of the lobby.

This action on the part of theatrical managers has been generally brought about by the ever increasing number of drives and similar causes that have pushed their way into the theatre until, in the opinion of many, the audience is being continually forced to spend part of its time in listening to speeches and appeals that they did not pay nor come to hear. These drives, it is claimed, stop the progress of the play and slow up the evening's entertainment. In the Shubert theatres, the Red Cross people said, they were not permitted a speaker during the week, although the ban was lifted for the Saturday shows.

For the Keith theatres, it was said that the executives are opposed to speakers for outside causes since their experience a few weeks ago with a speaker sent by the Roosevelt Memorial Committee. This speaker ran away from his subject and said several things detrimental to good Americanism, which resulted in the audience hissing him off the stage. The presence of workers in a theatre detracts from a performance—particularly a variety bill—and, although it was allowed during the war, it has reached such great proportions that vaudeville audiences, the managers believe, want to be free from further interruptions of this sort.

While Mrs. Paul Foerster, chairman of the Red Cross Committee on Booths, attributes this ban on Red Cross workers partly to a desire on the part of the managers "not to bother their audiences," she states that, in the case of vaudeville, the cause dates back to a refusal of the Red Cross to comply with a favor that was asked for at the time of the last benefit performance of the National Vaudeville Artists. At that time, the N. V. A. was running a number of letters of thanks in its program from various patriotic and governmental units which the vaudeville artists served in the war. The Red Cross was asked to contribute a letter of gratitude to the program, but, on account of a rule that the organization could not send such letters in any event, the favor asked for could not be granted. Mrs. Foerster believes that the attitude taken by the vaudeville theatres was probably prompted by this refusal.

The Strand, Rialto and Rivoli all have girls in the lobbies driving for the Red Cross, but there are no workers inside nor any speakers on the stages. Dr. Riesenfeld refused to allow workers inside the Rialto and Rivoli on the grounds that he didn't think the audience cared to be interrupted with a speaker and that it would interfere with the moving picture performance. The Strand claims that the subject of a speaker was never put before them by the Red Cross and that it has cooperated in every way. All these theatres run slides boosting the drive.

But, despite these facts, Mrs. Foerster charges there is lack of cooperation on the part of the theatres and restaurants. While she admits that some have cooperated in every possible way, giving particular thanks to the Harris, Hudson, Empire, Hippodrome and Longacre, she says that the Red Cross is disappointed on the stand that vaudeville and the Shubert theatres have taken and characterized their attitude as "one of just tolerance and nothing more."

Prohibiting Red Cross speakers in theatres has hurt the drive, according to Red Cross officials. In theatres where there is a speaker, donations run as high as $400 or $500 a performance. When a speaker is not allowed, donations are not more than $5 or $10.

It was impossible, Mrs. Foerster says, for the Red Cross to obtain permission for a speaker in any of the Shubert houses in the early stages of the drive, but after considerable persuation, speakers were allowed at the Saturday performances. The exception was the Lyric Theatre, where Manager Brodie refused to allow a representative to talk even after the Shubert order had been given, according to Mrs. Foerster.

The Red Cross workers were put out of the Eltinge Theatre, they state, on the first night of the drive, but Mrs. Foerster attributed that to a misunderstanding, and said that Al Woods was quick to repair the error and has been "absolute wonderful to the Red Cross girls."

The Red Cross claims that they they were unable to get speakers in Jack's, Reisenwebers, Palais Royal, Rector's, Churchills and a score of smaller cabarets.

The Hippodrome has been the largest money-maker for the Red Cross, for there they have collected as much as $600 and $700 a performance. They have also been particularly successful at the Hudson, the Empire, the Harris and the Longacre.

When the Actors' Equity Association made its Red Cross drive on Friday last, more than $1,000 was the fruit of a few hours work.

To Querry Witnesses Here In Schubert-Chicago Post Suit

Paper Sued by Managers for $1,000,000 Gets Order Permitting It to take Depositions in New York of Witnesses Who Cannot be Examined in Chicago

CHICAGO, Ill., Nov. 8.—Landon and Holt, representing The Chicago Evening Post in its troubles with the Shubert interests, have served notice upon Edward G. Woods, attorney for the Shuberts, that they will commence taking depositions in the case in New York City on Dec. 4. The witnesses to be examined in New York are materially important in the case and are unable to come to Chicago to be present at the trial, the papers in the case state.

The notice was served by Landon and Holt upon the Shubert's attorney last Tuesday. When interviewed, Mr. Landon stated that the calling of witnesses in New York and the taking of depositions means that The Chicago Post is preparing for the case, expecting that it will be called for hearing sometime in February or March of the coming year.

Meanwhile, the Shubert theatres continue to run a line in their program telling of the disbarring from their theatres of the Chicago Evening Post critics and the withdrawal of their advertising from the columns of that daily newspaper.

The legal action of the Shuberts against the Chicago Evening Post are several in number and total over $1,000,000 in alleged damages. One of them is for alleged damages to their Chicago theatres growing out of articles printed in the Post, and the others are for alleged damages to the characters and reputations of both Lee and J. J. Shubert. For several months past, the Post has had representatives in New York investigating the records of the Shuberts and it is some of the persons discovered during this procedure who are to be interrogated.

The twelve-year-old label suit brought in the Supreme Court by Lee Shubert against the Morn'ng Telegraph was dismissed recently. This was learned last week when the judgment roll containing various papers relating to the suit was filed in the County Clerk's office.

The judgment roll discloses that, early last month, Benjamin Patterson, attorney for the Telegraph, made a motion to dismiss the complaint in which the latter sought to recover $100,000 for alleged injury to his "good name and reputation." An affidavit in support of the motion made by attorney Patterson set forth the following details with the pendency of the action:

The suit was commenced by Lee Shubert April 15, 1907; an answer was served July 3, 1907. On May 14, 1909, the case appeared on the call calendar and was marked off, but on motion of Max D. Steuer, representing Lee Shubert, it was subsequently restored to the foot of the calendar of November 28, 1910. The case continued to appear on the calendar from time to time up to June 15, 1914, on which day it was finally marked off. Following this, the affidavit in support of the motian recites, "the case has never been restored to the calendar and no steps whatever have been taken by the plaintiff to bring the action to trial."

The suit grew out of litigation brought in the Supreme Court about thirteen years ago by Frank L. Perley against Lee Shubert. One suit, which was tried before Judge Truax and a jury several days before the Telegraph printed the alleged libelous article, resulted in Perley's recovery of a $25,000 judgment against Lee Shubert. This action was based on differences alleged to have resulted through a joint business venture of Shubert and Perley.

Following the recovery of the verdict by Perley, it appears that the Telegraph printed a story to the effect that Perley was about to bring several more actions against Shubert. In this story, the Telegraph also printed portions of a prospective complaint in the contemplated suits of Perley against Shubert and commented freely on the various paragraphs of the complaint.

The story was printed in the Telegraph, however, at a time when no papers in the actions referred to in the story were on file in the Supreme Court.

Lee Shubert, in his complaint, alleged among other things, that "the defendant falsely and maliciously and wilfully intending to charge plaintiff with the commission of a crime and injure plaintiff in his business, to injure his good name, fame, credit and re ation, and to hold him up to public ridicule and contempt, falsely maliciously and wilfuly did publish and kause and procure to be published in said newspaper of and concerning the plaintiff, of his good name and fame, the false, malicious and defamatory libelous matter."

"AS YOU WERE" REHEARSING

"As You Were," the new musical show featuring Sam Bernard and Irene Bordoni, which Ray Goetz is producing and in which A. H. Woods holds a 25 per cent. interest, was placed in rehearsal last week and is scheduled to open in Wilmington, Del., December 22, with the following principals: Echlin Gayer, Frank Mayne, Hattie Burks, Ethel Hallor, Mae Carmen, Teddy Hudson. The show is being staged by George Marion and, following its Wilmington engagement, is scheduled to open in Philadelphia on Christmas Day.

"FIDO" HEADQUARTERS ROBBED

Emily Ann Wellman appeared as complainant last week in the West Side Police Court and on Monday of this week in the Court of Special Sessions, against Frank P. Conway, nineteen years old, who was charged with breaking into Fidelity Headquarters on West Firty-third Street a week ago last Thursday and stealing $4 and several pieces of women's wearing apparel.

Young Conway pleaded guilty to unlawful entry in the Court of Special Sessions and was remanded until the 17th of this month for sentence. At the time of his arrest he had sixteen keys on his person, the police say, and it was charged that he had been gulity of a series of peculations from the Fidelity offices on previous occasions.

NAT VINCENT SUED

Nat Vincent was served with papers last week in an action for divorce begun by Eleanor M. Vincent, who charges that he has been prone to forget his marriage vows on several occasions lately when in the company of Babe Francis, particularly on May 5th last at the Richmond Hotel and at other and various places since. In view of this, she wishes to be free from him.

Mrs. Vincent states in her complaint that she and Vincent were married on June 11, 1911, and have no children. Vincent is represented by Harry Saks Hechheimer.

"IRENE" GOES OVER STRONG

WASHINGTON, D. C., Nov. 10.—It is difficult to undrestand how "Irene," the new James Montgomery musical comedy, launched at Polis last night, can escape instantaneous popularity. It is also difficult to ascertain how Edith Day, the "Tickle Toe" girl of "Going Up," can escape musical comedy stardom. Critics were unanimous in rating the show not only a hit, but as the best new musical comedy of the Washington season.

Montgomery has musicalized an idea that practically parallels the theme of George Bernard Shaw's "Pygmalion." Where Shaw brings a chimney sweeps daughter to prominence through instilling the principles of correct English, Montgomery transforms a Ninth Ave. shop girl to the atmospere of Fifth Avenue by the medium of both clothes and speech. With a possible change that will bring the suspense and romantic interest farther into the second half of the show, "Irene" is practically ready for Broadway, as it stands.

Harry Tierney has written a score that is very melodious. He has at least four hits, "Alice Blue Gown," "We're Getting Away With It," "Sky Rocket" and "The Last Part of Any Party," in addition to a wealth of incidental melody. Joe McCarthy's lyrics are good.

Edith Day, in the featured position of the shopgirl, brought a quaint charm hf personality that was strikingly like Mitzi in excellence. Bobbie Watson has a "Nance" role as a male modiste that he will probably make a scream later. Walter Regan made a leading man of force and personality. Eva Puck and Gladys Miller have parts that give them wonderful chances and they put over one of the song hits of the show. Edward Royce has staged it beautifully.

BRADY MAY PROMOTE FIGHT

William A. Brady, it is rumored, will shortly present, stage-manage and press-agent a world's champion prize fight. The dope along the Rialto is that he is in negotiation with Charles Cochran, of London, to stage a fight between Jack Dempsey and Georges Carpentier or Joe Beckett, depending on which of the latter two wins in the fight which they shortly are scheduled to stage in England. Dempsey, it is known, is willing to fight either the Frenchman or the Englishman in the United States, providing the purse is large enough, and it is said that is what Brady is finding out now, how large the purse must be.

Should Brady enter the field he will be on sure ground, for it was as a prize fight promoter that he won his first fortune and something of his first fame. When he came East years ago, he got in with the fight crowd of the time, taking an active part in the first successes of Jim Corbett.

Dempsey, now with the Sells-Floto Shows, will complete his engagement at Hot Springs Nov. 13, when the show closes. From there, he will go directly to Los Angeles, where Jack Kearns, his manager, and Frank P. Spellman, who has him under contract for pictures, will meet him. He will go to work immediately in the Brunton studios on the first of three five-reel pictures of a spectacular nature and which Spellman will bill like a circus. The first of these will be released about March 1, just before the fight with either Carpentier or Beckett.

It is agreeable to everyone interested that the world's champion bout take place March 17. Spellman left for California late last week where he will await Dempsey's arrival.

"FIDOS" TO CELEBRATE

Fidelity is to give a Thanksgiving Party in its attic, and arrangements are being made for a bohemian entertainment and dance by Lou Lockett who is in charge of the affair.

LEXINGTON DEAL FLOPS

The community theatre project to be put in operation last week at the Lexington Avenue Theatre has, so far, failed to materialize.

Coming to New York last week and taking up headquarters at the Commodore Hotel, Henry B. McDowell, who says he is a former theatrical manager, announced that he had leased the Lexington Avenue house for a period of thirty-six weeks and planned to give New Yorkers high-class amusement on a five and ten cent basis. This, he stated, was the first step in a community theatre project which was to be country wide. In addition to the New York house, he told of acquiring options on theatres in other cities and intimated that the project was backed by many prominent business men through-out the country. But he refused to make known their names.

Last Monday night, according to an announcement made in the dailies, the Lexington Avenue Theatre was to open with a Pan-American night, the first of the community shows. A large orchestra and moving pictures were to constitute the program and all the South American consuls and their aides were to be present the story said. When Monday night rolled round, the theatre was dark and, upon investigation, it was found that none of the Latin-American consuls knew anything about the performance save for what they had seen in the dailies the day before.

Further investigation showed that negotiations between McDowell and the owners of the Lexington Avenue Theatre had been going on for several weeks, and when the closing of the Star Opera company left the theatre dark, George A. Grundy, president of the Reeves Realty Company wired McDowell that he was ready to close the deal.

According to Grundy, within forty-eight hours everything was in readiness for the leasing of the theatre to McDowell, but a $4,000 deposit, which failed to make its appearance. Consequently, the house was dark Monday night. It later developed that McDowell had changed his mind and wanted to buy the theatre. When seen late last week Grundy expressed himself as tired of waiting for McDowell to close the lease.

KELLY'S NEW FANTASY OPENS

BUFFALO, Nov. 5.—The premier performance of Anthony Paul Kelly's new play, "The Phantom Legion", was made in the Shubert Teck Theatre here, this week.

Billed as a dramatic fantasy, the story is of three boys, adopted by a grief stricken woman whose life has been made cheerless by the loss of her husband and only child. When the war broke out, the three boys enlisted and, once more in the death of her three foster children the woman loses all that life seems to hold.

Through a French captain, also killed on the battlefield, the boys are taught the power of death as a living force, and it is their spiritual return to comfort and cheer the bereft mother around which the play is written.

Notwithstanding the rough edges of the play still in evidence, and in spite of the long tedious lines which must be cut and hewed to the alloted three hours for an evening's amusement, the fundamental idea on which the play is built is strong and very interesting.

The play is also almost perfectly cast. Effie Elser, as Mrs. Weaver, the foster mother, side steps the danger of making the sorrowful woman little more than a tear-shedding role and gives a performance that is a true understanding of the part. Paul Gordon creates the character of the French captain with minute excellence. The rest of the cast is entirely adequate.

Wardrobe Women's Union to Become a Part of Equity

Meeting Called for Next Sunday at Which Plans for Enforcing Recent Demands Made on Managers Will Be Decided Upon

A meeting of the wardrobe women and dressers of the New York City theatres, who are forming into a union and who recently, as an unofficial body, presented demands for higher wages and better conditions to the Producing Managers Association, has been called for next Sunday. The purpose of the meeting will be to determine what action will be taken in the event the managers refuse their demands. A special meeting of the body was called for last Sunday, to be held at the headquarters, 307 West Fifty-Fourth Street, but for some reason it was called off.

For some time past, an effort has been made to organize this branch of theatre workers into a union, and a good deal of progress has been made, although there are no constitution or by-laws yet drawn and they have no affiliation with any other theatrical union. As soon as their body becomes official, however, they will apply to the Actors' Equity Association for a charter and, probably, will be taken in, with this as the parent body.

Conditions among the wardrobe and dressing people are not all they should be, and the condition prevails not only from the standpoint of salaries and working conditions, but in other phases as well. Tales of unfairness and personal politics among themselves and of instances where managers, stage-managers and stars have taken a hand to create unpleasant situations, are rumored in all quarters. While no one at the present time is willing to be quoted, there are some highly sensational stories told and it is as much to overcome these complaints as to better themselves that women are strong for the union.

So far as salaries are concerned, there is not a great deal of complaint, for wardrobe women are receiving from $40 to $50 a week, according to what various managers believe their wardrobe women are worth. The dressers, however, are demanding $1.50 a performance, which, while they claim it is a just scale, is not backed up so strongly in the organization, for it is thought this is a little too much.

It is the time they are compelled to work that is the great complaint. The Hippodrome is especially cited in the recent list of salary demands and complaints handed to the managers. The wardrobe women and dressers here, it is stated, have to come to work at around 10 A. M. and must work until near midnight, or after the close of the evening performance. They want changes made in this schedule so that they will come to work at 12 noon, have an hour off for supper, and then stay until after the evening performance.

Hippodrome wardrobe women, it is stated, also receive only $17.00 a week on the average, and they want this raised to $25.00 a week. As a counter-claim to this, however, it is cited that there are many ways for the wardrobe women and dressers to make extra money, and they are given every opportunity to do this that is possible.

As a body, however, the mangers' association is not giving much ear to these claims, saying that such conditions do not exist generally and that it is a claim strictly against the Hippodrome. To meet this there are threats that when the women become an official organization that they will list the Hipp as "unfair."

Of the more or less personal conditions that exist in the department of the wardrobe women and the dressers, there are so many stories told that it is impossible to give them all. One that is told by a woman highly experienced and respected among her kind took place shortly after a big production was getting ready to go on the road the season before and had every reason to believe that she would go out with it this season. She waited for the notice, and when it didn't come she went to the manager's office to learn the reason, but was put off with excuses. She tried again a day or so later and once after that.

The third time, though she was unsuccessful in getting the manager's word in the matter, another official in the office told her that the star, the same one who was going out again with the production, had complained that the wardrobe woman would not do her washing and ironing and that, as she was accustomed to having wardrobe women on the show do that, she wanted the present incumbent replaced.

Nothing of this nature was presented in the complaints to the managers, but, it is said, there was no reason for it, for the managers themselves know conditions.

NAT NAZARRO DIVORCED

Queenie Nazzaro last week obtained, in Chicago, a divorce from Nat Nazzaro, on the grounds of desertion. Nazzaro was represented by Harry Saks Hechheimer. The action followed a long series of disagreements between the couple, many of them brought about over the management of Nat Nazzarro, Jr. Under the decree, the custody of Nat Jr., together with that of a daughter of the pair, was awarded to Mrs. Nazzarro.

CHANGING NAME OF SHOW

When "What's the Odds" opens again, its title will have been changed to "Honey Girl." According to Sam Shannon, the show will be ready to reopen wthin a week. The cast, in many instances, is being replaced. Among those being retained are George McKay, Rene Riano and Sidonia Espero. A new race horse contrivance will be used in the race-track scene, for the piece is a musicalization of "Checkers."

AMERICAN PLAYERS COMPLAIN

Numerous complaints from members of the chorus of the Society of American Singers, which operates the Park Theatre, in Columbus Circle, have come to Chorus Equity lately, the general tenor of them being that the number of rehearsals and performances required makes the work exceedingly hard.

Chorus Equity met the cofplaints last week with the decision that the Society was in the nature of a stock company and that those playing in stock necessarily have a large number of rehearsals.

EQUITY SEEKING SITE

Following the announcement made at the mass meeting at the Hotel Astor last week concerning a Community Theatre, the Actors' Equity Association has started to carry out. The Everett M. Seixas Company, a real estate concern, has been approached by Equity officials and asked to find a tsite.

BELASCO'S NEW SHOW GREAT

BALTIMORE, Nov. 8.—David Belasco's newest contribution to the theatre had its premier here at Ford's Opera House. It is a Chinese play entitled, "The Son-Daughter", by George Scargorough and David Belasco, and presents Lenore Ulrich for the first time as a star.

Nothing more beautiful has been seen in many years. All the color and sense of form that centuries of cultivation have instilled in the Chinese find expression, and it is done in a manner to interest deeply the theater goer of the present day, for its story is modern. Considered from every angle, it is a production of importance and of rare worth.

A revolutionary leader has come to New York's Chinatown to gather $100,000 that sum being necessary to complete the fund for carrying on the Chinese rebellion. He has the names of four patriots living in the new country, who, though they have no wealth, have beautiful daughters; and each is asked to aid his country by selling his daughter for $25,000 to rich Chinese merchants living in New York. A doctor, Dong Tong, is one of these four men and his daughter, Lien Wha, has great beauty, so there is no difficulty in selling her, except that she is in love with a young Chinese student and has told him so in the American way. The girl is sold, however, to the highest bidder, a gambler and the head of an assassin band in the employ of the imperialists. This makes the contest of wills and incidentally, of power.

Miss Ulrich's interpretation of the sixteenyear old daughter of the rebel-exile Chinese doctor, suggests the woman of early maturity, filled with stoicism and flaming passion, rather than the young innocent her first lines would indicate. But she manages to blend with fine delicacy the child and the awakened woman, making a performance that is keenly interesting and deeply appealing. She won a tremenduous ovation here.

The supporting cast is probably the most superbly trained ever seen here in Belasco production. While the entire ensemble gave the air of the subtle, cultivated Chinese, the work of Thomas Findlay as the doctor, Albert Bruning as the revolutionary leader, Harry Mestayer as the gambler and Edmund Lowe, the young and poetical student, were particularly distinguished.

In only one place does the play present spectacle. In the third act a Chinese wedding is staged with gorgeous costuming and the most brilliant execution. The production, as a whole, is a great achievement as an artistic and historical study.

CYNTHIA BROOKS QUITS

A tilt between Billie Burke, the star, and Cynthia Brooke, staging the piece, caused the latter to sever her connections with Flo Ziegfeld's production of Caesar's Wife." Differences developed from a friction of ideas and Miss Brooke resigned Friday. B. Iden Payne immediately was called in and rehearsals are continuing under his direction. Miss Brooke is the wife of Frederick Latham, who is recuperating at French Lick after staging four shows which now are successes.

KRANZ AND LA SALLE

This versatile team of singers and dancers, whose picture is on the Clipper cover this week are playing the B. F. Keith houses with marked success. Their imitations of well known dancers proves to be a big feature during each engagement. They will begin a Western tour, after playing Providence.

"FIDOS" START BOOKING OFFICE

The Actors' Fidelity League has established a booking agency in the headquarters in Forty-Third Street, and, hereafter, will book members into any attractions that are forming. A special department has been opened to handle the work, with facilities to enable those out of town to avail themselves of the service.

JULIA ARTHUR NAMED

Members of the Actors' Fidelity League held a special meeting at the Henry Miller theater Sunday afternoon at which the name of Julia Arthur was placed on the ticket for Second Vice-President. The Fidelity election is held Nov. 25.

The fact that Miss Arthur is put down for Second Vice-President, is a disappointment to many in the ranks who were active in having her accept the nomination, for Howard Kyle is opposing her and it is almost an assured fact that she will be beaten for the office. It was the intention to have Kyle nominated for the First Vice-Presidency, leaving it a walk-away for Miss Arthur for the office, but a certain faction "politicianed" Kyle to oppose her. The ticket now stands as originally, except that Miss Arthur is added.

GIRLS WOULDN'T TRAVEL

When the members of the "Fair Helen" company, the Richard Ordynski show which closed recently after a short try out on the road, were notified the show would not come into New York, the announcement also was made that at least half the chorus could be used in "A lonely Romeo" and "The Galeties of 1919", now on tour, if they would take the jobs.

Of the forty girls asked, not a single one would stay on the road. Both shows are paying $40, with sleeper, and have a number of one and two week stands, but all preferred to take the chance of getting a new job in New York rather than travel.

CAN'T GET TOGETHER

The new association of road managers which has been in the process of formation for the last two weeks, is still in the unofficial stage. Several meetings have been held among those interested, but nothing was definitely done pending the attendance of several Chicago managers who wish to become a part of the organization. It was thought they would have the opportunity to come in last week and a meeting was called for Wednesday, but, at the last moment, a wire was received that the Chicago contingent found it impossible to come.

The meeting was then postponed indefinately, with the local men, however, saying they are ready to make the body official as soon as the Western men can take part.

KYLE FIRST ACTOR-PREACHER

To Howard Kyle goes the destinction of being the first Shakespearian actor to step into the pulpit of the St. George Episcopal Church in the role of lay reader. Mr. Kyle was chosen as the first of a number of Shakespearian actors who are scheduled to take part in the services of the church, and addressed the congregation at the vesper services last Sunday afternoon.

SUNDAY SOCIETY QUIET

The Lords' Day Alliance of the United States, which has been one of the most active factors in putting obstacles in the way of the Sunday shows, is taking no steps in the present situation, although at the present time there is a record number of Sunday shows on Broadway. Its Council met last week to consider plans of campaign, but, after its meeting, Rev. Harry L. Bowlby, its general secretary, said, that the society "had nothing to say at the present time".

Companies in West Having Trouble Over Baggage Cars

Lignon Johnson Protests to Washington Over the Giving of Flats to Road Managers Who Ask for Regulation Cars. Investigation is Promised

Trouble in the West over what seems to be a baggage car shortage may force the cancellation of show routes west of Mississippi, particularly along the Santa Fe, for reports have come into New York that several shows have lately been compelled to use flats and box-cars to move scenery. The condition has in fact become so serious that Lignon Johnson, representing the Managers' Protective Association, took the matter up with the Railroad Administration at Washington last week and received a reply from that body that, so far as there was any record, nothing was known of it in Washington. An immediate investigation, however, was promised.

According to the reports three different companies were subjected to the inconveniences. They were routed over the Santa Fe, but when the call for cars was put in, flats and box-cars were sided for the loads. Before loading, however, the manager of one of the shows inquired if the scenery would go with the passenger train, and was very calmly told it would not. The reason given was that the axles of the freight cars would not stand the speed at which the passenger train moved and that, therefore, it would be impossible to attach them. After heated arguments, baggage cars were furnished in two instances and the flat was attached to a passenger train in the third.

FANCHON-MARCO CLOSE

SAN FRANCISCO, Nov. 8.—The new Fanchon and Marco show "Let's Go", closed a two weeks successful engagement at the Curran Theatre here to-night. To-morrow evening, "She Walk's In Her Sleep", will start an engagement at the theatre, succeeding the Fanchon and Marco show.

ELSIE JANIS SHOW OPENS

BALTIMORE, Md., Nov. 10.—There were many original features in the entertainment which "Elsie Janis and her gang" opened at the Academy of Music tonight.

In a witty and confidential address to the audience, Miss Janis explained pictures of places and buildings in France which were arranged on the border of the drop curtain. The action was laid in France and had to do with the American soliers exclusively.

"Anywhere in France" before November, 1918, was the first scene, which Miss Janis quaintly explained, might be anywhere else. It was the interior of a tent and was succeeded by a representation of a Young Men's Christian Association hut and "any street in Paris." "A cheap restaurant in Paris," another scene, was the place for much of the fun making, as were the other scenes and the final one of the first acts, "Any Park in Paris."

The second act was laid "Anywhere in Coblenz, Germany," and "Anywhere Else," ending with "Anywhere in New York."

The male members of the "gang" were formerly soldiers who were overseas and who were entertained there by Miss Janis. They were natural in their acting, and, although the presentation was a premiere, they acquitted themselves well. The scenes they portrayed were reproductions of their life abroad and they knew their parts well. Besides the humor of the dialogue, there were a number of humorous and sentimental songs.

"Let's Go," by Miss Janis and the "gang," was the opening number. Among those that followed, "The Latin Quarter," by Jerry Hoeckstra, Henry Janswick and Bradley Knoche, "Gee, But It's Great to Meet a Girl from Home," by Herbert Goff, "Just a Touch of Paris," by Deveau, Lee and Lawrence, "I Love Them All Just a Little Bit," by Miss Janis, were received with the most applause in the first act.

The jaz band was composed of Swart Ellan, Norman Merleton, Howard Johnson and Edward Wren.

HAST REHEARSING NEW ONE

"Love On Account" was placed in rehearsal on Monday morning by Walter Hast.

HARRIS SHOW NEEDS A DOCTOR

ATLANTIC CITY, N. J., Nov. 10.—Crane Wilbur's "The Haunted Violin," opened here by Sam Harris, has met with a certain measure of approbation. However, as the thing stands now, it is almost preposterous. The old trick of the dream method of dramaturgy has been used for no good reason other than its effect as a trick. Three acts of naive and scintillating comedy have been marred by a Laura Jean Libby fourth act, and a prologue and epilogue that are mere useless connotations.

The story concerns a musician who has purchased a treasured violin of the deceased Sanchini, a virtuoso of feverish and tragic career, who also has left to the world an unfinished song which no one has been able to complete. Leoni, the musician, revealed in the prologue, is about to desert his mistress. He starts to play the violin, and what he plays is supposed to embody the story of the four following acts, the last of which deals with the philandering of the musician, ending in a suicide. For three acts there prevails upon the stage some of the most delicious comedy one might wish to see. In the fourth, a horribly cheap melodramatic suicide is presented.

One of two methods should be pursued to bring the play to a state of sincerity. Either the musician must be allowed to begin playing the Sanchini song in the prologue, and between each act must be revealed each time as he progresses with the melody, or else the prologue, fourth act and epilogue, must be chopped completely from the piece.

The first method would effect the impression of the act proper being but a delusion, the thing the musician hears in the melody he is trying to finish. With considerable doctoring of the last act this method might provide a very logical and quite interesting play.

The second method is by far the best, as, with a slight alteration of the script, it would provide a comedy of the Arthur Hopkins type, graceful, witty, touched with fantasy and extremely amusing.

As it stands today, George Jean Nathan undoubtedly would have named it "Suckers All"—meaning the erotic, hysterical females who fall ingloriously for the mush of the musician, whose talent inclines rather toward polygamous promiscuity, than music.

In the cast are Crane Wilbur, Elwood Bostwick, Pauline Armitage, Ann Andrews, Gypsy O'Brien, Helene Lackaye, James Billings and others.

CHORUS PEOPLE COMPLAIN

A new cause of differences between chorus folk members of the Equity and managers has been brought to the attention of the chorus branch of the Equity, it was learned early this week. This has to do with the Equity forms of contract signed by a large number of chorus people in various shows, who now claim that the contracts they signed were in reality the forms intended for the principals in the casts and were foisted upon them by the managers.

There are two separate forms of Equity contracts, each printed on different colored paper. The first is the standard form for principals, printed on white paper, which does not include payment for certain extra performances. Nor is the player, under its terms, provided with Pullman berths while on tour. In addition, the manager allows no money to the player for shoes and stockings.

The second form, printed on pink colored paper, is intended, specifically, for chorus people and is designated by words printed in heavy type across the top "Chorus Equity Association of America."

The chorus people, who have made complaints, claim that, when they negotiated their engagements with the managers, it was their understanding that the clauses providing for berths while on tour, money for shoes and stockings used in the show and pay for extra performances would be included in the contracts they signed, which are included in the latter form of contract.

But, they say, after entering upon their engagement, they found that some of the managers had "switched" contracts on them which they (the chorus people) signed unwittingly, with the result that the managers benefited through the chorus people's ingenuousness.

However, Dorothy Bryant, complaint clerk of the chorus branch of the Equity, who is taking the complaints up with the various managers mentioned, stated this week that she is having little difficulty adjusting this difference with some of the better known managers. She cited F. Ray Comstock as one manager who had immediately issued new contracts to chorus people in "The Wanderer" company, when his attention was called to the cause of complaint by some of the chorus people. She declared that the less known managers were the most difficult to handle in this connection.

"FIFTY-FIFTY" TAKEN OVER

"Fifty-Fifty, Ltd.," which has been reported several times in the past two weeks as about to close, changed ownership Friday, and is to continue on at the Comedy Theatre. It was rumored that the Shuberts were in for a big slice of the show on the new deal, but this was denied at the office of Anton F. Scibilia.

The rumor started, probably, from the fact that Monday's papers carried the names of Harry Carroll and Harold Attridge as presenting the show. These two have bought in, but, so far as could be learned, have taken over only what was considered as "outside" interests and Scibilia Enterprises still retains its original holdings.

However, a new company will be formed to manage the continued run of the piece, and Carroll and Attridge will be in on the direction. Under the new conditions the show will run on indefinitely, the new members of the firm, however, rewriting it in both words and music. No changes in the cast, so far, have been announced. Hereafter, the advertising of the piece will carry the names of Carroll and Attridge as presenting it and not the Scibilia Enterprises. Harry Saks Hechheimer is incorporating the new company.

BOSTON GETS AFTER "SPECS"

BOSTON, Mass., Nov. 10.—Saturday night saw the inauguration of a new policy by the management of the B. F. Keith Theatre, when it refused to honor tickets bought from hotel agencies or speculators.

The Federal law requires that a war tax shall be paid every time a ticket is sold or resold, and, in order to escape arrest for violation of the Federal law, the speculators have to write their names and adresses on the back of the tickets. This done, they have given evidence of the ticket's resale.

When tickets so marked were presented at the theatre door, they were refused, because of a violation of law which forbids a theatre ticket to be resold after it was once sold by the management, and, if it is so sold, the management reserves the right to cancel the ticket. Many of the purchasers, who had bought the tickets in good faith, were surprised at the action of the house management. Those who had bought tickets from the regular agencies and hotels had their money refunded to them by these agencies, but those who bought them from sidewalk speculators were unable to do so. Robert Larsen, president of the Boston Theatre Managers Association, and manager of Keith's, expressed regreat at having been forced to take action, but said it was necessary in order to wipe out a fast growing evil.

HARRY FOX REHEARSING

Harry Fox is the featured member of a new play now in rehearsal, under the direction of Comstock and Gest, called "The Golden Age," by Guy Bolton, Bud DeSylva, and Jerome Kern. Others who will be seen in the piece are Marie Carroll, Lawrence Wheat, Edna Bates, Edgar Nelson, Hugh Cameron, Marguerite Fritz, and Claire Mackin.

STEINER BUILDING HOUSES

Charles Steiner, who controls several picture theatres downtown, has just acquired the Casino Playhouse, at Forty-eighth Street and Second Avenue. He also plans to build a house that will accomodate 3,500 people in the downtown section of Manhattan. His survey includes Second Avenue from First to Fourteenth streets.

FAMOUS PLAYERS FINANCIALLY REORGANIZED

(Continued from Page 3)

rights and dividends are concerned. The first eight per cent earned must be paid to the holders of preferred stock, and, until the preferred stockholders are paid their preferential eight per cent, no dividends can be paid to the holders of the common stock. However, directors representing both classes of stock are to be elected to serve on the board, the cumulative manner of their election being best described as follows: if four new directors, for example, are to be elected, each share of stock may be voted for each director respectively, or else each share of stock may be voted as four votes for any one director.

With reference to the amendment of article "eighth," this means that, if for any reason a full dividend is passed on the preferred stock, the directors are automatically ousted so that a new board of directors may be elected who will (presumably) run the business so that it will not fail to earn and pay the dividend called for in the preferred stock. The last amendment noted is self-explanatory.

Although no announcement was made concerning the usage to which the increased working capital will be put, it was said that most of the money will be used in the building and acquisition of new theatres in which the company will exhibit its film output.

Theatre Shortage Forces Matinees On Off Days

Condition Never Before Known in New York Compels the Giving of Shows on Mondays, Tuesdays, Thursdays, and Saturday Mornings

The scarcity of theatres in New York has brought about a condition never before known, through which shows are using the off-matinee days to give performances. "The Dancer" was the first to adopt this scheme.

This show has been doing business and was accepted as a fair hit. But the Selwyns had the house for "Wedding Bells," and "The Dancer" was forced to vacate. William Harris tried to get another house to put the piece in for a further run, but this, with the crowded conditions that at present prevail, was impossible.

Harris then conceived the idea of putting it into a house already occupied and giving performances on Monday and Tuesday, Thursday and Friday afternoon and an eleven o'clock morning performance on Wednesday and Saturday. He booked his show into the Lyric for two weeks on this booking, and, although it is conceded it cannot make money with only six performances a week, he is willing to hold it there on that basis until, by some lucky chance, another theater will become available. The show did fairly well Monday afternoon, although there was some "paper" in the house.

The idea looking good, Joe Hart who has to close "Boys Will Be Boys" at the Belmont to let the French Players in then immediately hopped to the scheme and, on Monday, took over the Broadhurst to present his attraction on the same plan, beginning with a matinee next Monday.

There are some managers, particularly Walter Wanger, who scout the feasibility of the new move. He is in the same position with "Five O'Clock," which has to move from the Fulton to let Oliver Morosco's "Linger Linger Letty" come in. The Wanger show will close next Saturday night, but he will not try the "off-matinee." He has been in cable communication with London, and, if he can get a theatre there, will send the cast and production abroad intact.

Unless a show is doing around $10,000 a week it has no chance on Broadway to-day. This, with a few exceptions, seems to be the rule. There are so many shows outside that the powers are "scrapping" attractions that are not the real thing as money makers and once a production has had its chance and has not come up to requirements another is given its turn.

Outside there are now thirty-three shows waiting to come in, with twenty-two, besides, in rehearsal. And some of the most important managers in the game are concerned.

Among these are four Shubert productions, two belonging to George C. Tyler, two to Walter Hast, two of Comstock and Gest, two of A. H. Woods, three of Oliver Morosco, two of Cort, one of Charles Dillingham, one of Henry W. Savage, one of Max Speigel, and Jane Cowl's show.

Additionally, there is the new Ed Wynn Carnival, George Arliss' new show, a new one for Otis Skinner, William Hodge in a new piece, the new Elsie Janis show, Anthony Paul Kelly's new play which he has under his own management, and many others.

CRAIGS PRODUCE NEW ONE

BOSTON, Nov. 7.—The new play with which the Craig Players end their autumn season, "The Outrageous Mrs. Palmer", had its first performance here to-night at the Arlington Theatre. It is by Harry Gribble, a member of the company and was presented with John Craig and Mary Young in the two principal roles.

As shown by the play, a drama of many strong situations, the author has a well developed sense of character, an ability to write vital and significant dialogue and a constructive technique that enables him to build a plausible story into four acts of vigorous narrative.

The heroine, the outrageous Mrs. Palmer, is an actress and Miss Young interprets the character with skill and charm. To her playing of the part Mr. Gribble owes no small portion of the favor with which the piece was received. Mr. Craig has the role of a playwright, one of estableshed reputation, and makes him interesting and lifelike.

Other members of the company are well cast and, particularly, do Robert Babcok, William Hennessey, Charles Bickford and Marjorie Dalton render good service. The complete cast includes fourteen members.

Special scenery was constructed for the play and this comes in for favorable comment.

SUES JOE SUSSKIND

Joe Susskind, brother of Harry, both of whom are roadhouse magnates, is being sued for $300 in the Third District Court by Leo Mayer, a well known Rialto racing man.

Mayer, in his complaint, filed by Joseph B. Rosenback, his attorney, alleges that one year ago last July, Susskind made a check to his order drawn on the Commercial Trust Company. Continuing, he simply sets forth that, up to the present time, Susskind's $300 check has not been paid.

The latter, in his answer filed by Alfred Beekman, of House, Grossman and Vorhaus, denies Mayer's allegations and sets up the defense that Mayer is not entitled to the money because the check was given in payment of a gambling debt and, as such it does not have to be paid under the law.

COLLEGE USES DE MILLE PIECE

OAKLAND, Cal. Nov. 8.—A burlesque, written by Cecil B. De Mille, the motion-picture producer, called "In 1999", was produced here last week at Stanford University by a cast of students. The burlesque, based on the eternal triangle, served as a curtain raiser to the annual production of the Sword and Sandals Society, which presented "The First Born", a Chinese drama originally produced by David Belasco.

Only three characters made up the cast of "In 1999", they being Margaret Shedd, Mary Largent and Louis McDermott. Gordon Davis, of Los Angeles, coached the show and Leland Pickering, of Hollywood, was the property manager.

RINGLING CLOSES NOVEMBER 21

Ringling Bros. Circus closes in Savanah, Ga., Nov. 21. It has been the longest season the outfit has had and the most prosperous.

VAUGHAN AND DREAMS
In a combination of Music and Song.

PLANS NEW VAUDEVILLE HOUSE

SCHENECTADY, Nov. 7.—This city will have a new 1800-seat combination Vaudeville and motion picture theatre if the plans of W. M. Shirley, erstwhile manager of the 800-seat Palace Theatre, which he bought to-day, materialize.

Shirley returned from New York late to-night where he consummated a deal with Max Spiegel and Sol Brill, heads of the Schenectady-Strand Theatre, Inc., which owned the property, acquired by the corporation two years ago for $27,000 and sold to Shirley to-day for $76,000. The Spiegel-Brill interests, therefore, realized a profit of almost $50,000 on the investment, besides the profits that they have made during the last two years presenting motion pictures at the house.

The new owner is a young man formerly connected in various capacities with the music publishing firm of Waterson, Berlin and Snyder. When the Spiegel-Brill interests acquired the Palace two years ago, Shirley was appointed manager of the house and has acted in that capacity since. However, about a year ago, together with his brother, he became a dealer in Liberty bonds and war savings stamps, within a short time opening offices in Albany, Troy and Schenectady. After realizing a profit of more than $35,000 from the bond and stamp business, Shirley turned the business over to his brother and invested his money in the Palace Theatre, which is on State Street and is considered the best theatrical site in the city.

The house has a depth of more than 200 feet, with a frontage of 51 feet on State Street. Shirley also holds an option on the 50-foot frontage adjoining his theatre. He plans to spend at least $100,000 in altering the house to the proportions that would enable 1800 seats to be put in. After the house is enlarged, he will run vaudeville, in addition to motion pictures. Negotiations are already pending between Shirley and William Fox for the latter to book the house with a split week vaudeville show. If the negotiations between the two are consumated it will probably mean that Fox will have acquired on interest in the house.

When Shirley bought the house he also took over all of the capital stock of the Schenectady Strand Theatre Inc., capitalized at $400,000. The par value of each share is $100. By buying a block of stock in this corporation Fox could become interested in the Palace, even though Shirley says he will always retain at least 51 per cent of the capital stock.

The only vaudeville house in this city is Proctor's, located three blocks away on a site that is not considered as valuable for theatrical purposes as the site of the Palace. Proctor's charges a fifty-five cent top price and the house has always done a god business.

The population of this city is upwards of 110,000 at the present time, and for some time there has been talk of another vaudeville house. It is felt that the city can easily support two vaudeville theatres, and at one time it was rumored that Marcus Loew had an option on a site in State Street, but the rumor was never confirmed.

GOING BIG IN CUBA

Madame Pubillones' Circus, which embarked for Havana two weeks ago, opened at the Teatro Nationale there Nov. 5, and cable advices report success. This outfit travels in the Antipodes every season, but says there never has been such business as at present. It will play eight weeks in Havanah, take up two weeks more in the smaller towns of the island, and then go to Jamaica and Porto Rico.

VAUDEVILLE

Equity Transfering Vaude Members to Variety Branch

Will Place All Such in Sub-Division Provided for When Charter Was Issued to Four A's—Some Persons See Mountford Behind Move

All vaudeville performers who joined the Actors' Equity Association during the recent actors' strike are to be transferred out of the Equity and into the Vaudeville Branch of the Four A's.

This became known at the mass meeting at the Hotel Astor of the Actors' Equity Association when Frank Gillmore, Executive secretary of the Equity, estimated the Equity membership at 7,000, not including vaudeville performers who will be transferred to their proper branch.

These vaudevillians, numbering probably 500 or 600 joined the Equity during the excitement of the strike and many of them appeared in the Equity benefit performances. They are not eligible to the Equity, however, for the Equity has no jurisdiction over the vaudeville field.

Just what the attitude of these vaudevillians will be when they are automatically transferred to the vaudeville branch is problematical. Most of them are members of the National Vaudeville Artists and it will be hard to reconcile their membership in the N. V. A. It is possible that some of them would not have alligned themselves with Equity if they had known that an ultimate transfer would ensue.

Many persons, commenting on the action of Equity early this week, appeared to feel that the move is the result of efforts made by Harry Mountford to strengthend the vaudeville branch of the Four A's, which has not been very active.

SQUABBLE OVER PANTS BIT

Harry Ward, of the team of Ward an Van, claims that Murray and Voelk are using a "pants bit" which Ward originated. The matter has been brought to the attention of the N. V. A. complaint bureau.

COMPLAIN ABOUT JUMP STUNTS

The Novelty Clintons have registered a complaint at the N. V. A. against an act known as McAleavy. The latter is a jumper and the Novelty Clintons claims he is using tricks and hoop jumping stunts originated by them some time ago.

BOOKED BY CIRCUS

The Kawamura Anderson Grand Circus, which is to tour the West Indies, has been booking acts in New York and has secured the following: Burzac's Circus, Pauline's Leopards, The La Motte Brothers, acrobrats, Spider Johnson, formerly with the Barnum and Bailey show, Norman Ward, juggler, and Martin Atillio, trapeze artist.

ROSENER COMPLAINS AGAIN

George Rosener's gag, I like my liquor strong and I like my women wild, is the cause of another appeal to the complaint bureau of the N. V. A. Rosener claims that Lydell and Macey are using this gag which, Rosener claims, belongs to him. Rosener previously lodged a complaint against "Rubeville" for "lifting" this gag, whereupon "Rubeville" discontinued its use.

REHEARSING HOTEL REVUE

Joseph K. Gorham, formerly with the John Cort offices, is rehearsing The Gorham Revue, to be featured in the famous Cave Room of the Grunewald Hotel, in New Orleans.

The revue was written by Harold Orlob and George E. Stoddard, with J. Edward Cort, son of John Cort. Carl Benson, formerly the ballet master at the Alhambra, London, is putting on the dances. It is scheduled to open on Thanksgiving Day and is booked for thirty weeks.

In it are Zella Call, Marie Burt, Gladys Tailor, Edith Allen and Roydent Keith among a cast of eleven principals and achorus of sixteen.

NEW ACTS

A novelty comedy offering entitled, "Impressions of the New World," has been written by Milton Hocky for Samuel Joffrey, formerly of the Washington Square Players. The act is being rehearsed by Ted W. Gibson and will make its vaudeville debut next week.

Joe Brennan is rehearsing a new "Tad"single written for him by James Madison. It will receive its "break-in" next week.

"Bull" is the name of a new playlet by Arthur Burke now in rehearsal. It is being produced by Lewis and Gordon.

Doris Hardy has secured the rights of Aaron Hoffmann's playlet The Unxepected, in which she will be seen in the leading role on one of the small time circuits. The playlet ran on the big time for several seasons.

The Martin rPoducing Company, Inc., has placed in rehearsal, simultaneously, three girl acts, under the direction of Charles "Chuck" Callahan.

Eddie Stone, of Chicago, is rehearsing a new act which his jazz band and a girl, the latter a song and dance artist, under the direction of Milton Gruber, formerly of Rector's is being produced.

Bert and Betty Taub are rehearsing a new act. Ben Carter a new Single, and Howard Walton will also be seen in a new act soon.

The Georgia Comedy Four, with Bert Samuels, Ed Griffen, Murray Weston and Irving Blackman, will open next week as a new quartette offering, booked by Nat Sobel.

Nellie Daly and Billie Leslie will open soon in a new act booked by the Vaude Amusement Company.

Bennett and Mason, two women, will open shortly in a singing and dancing offering booked through Arthur Lyons.

KEITH BOOKS ANTI-BOLSHEVIK

Solon Friedman, a public speaker the Public Library, has been signed up "discovered" by Reid Albee while delivering a talk on Americanism near for a tour of the Keith Theatres as an aid in the anti-Bolshevik propaganda fight. He opened this week at the Eighty-First Street Theatre.

OPENING SEVERAL THEATRES

MURPHYSBURY, Ill., Oct. 31.—The Grand Opera Company of which John Marlowe is president, will open a new theatre in this town on Dec. 15, with Mme. Schuman-Heink as the opening attraction. The theatre has a seating capacity of 1,600 and is equipped with a $10,000 pipe organ.

The company, which also owns the Hippodrome in Herrin, Ill., will open the Annex Theatre, in Herrin, on January 1st . This theatre is now being built.

Plans are also being formed by the company to build a chain of modern theatres throughout Southern Illinois in 1920, all of which will have a seating capacity of 1,500 or more. These will be called the Marlowe Hippodrome Circuit.

HUDSON HOUSE CHANGES

After two years running as an accomodation house, the Playhouse Hudson, N. Y., will open with an all vaudeville and movie policy November 17, according to A. A. Ellis, manager.

LOEW'S MEMPHIS HOUSE SUED

MEMPHIS, Tenn., Nov. 6.—Damages caused by falling walls to the property adjoining, when the old Lyceum Theatre was being torn down to make room for the new Palace Theatre, forms the basis of a suit here for $15,000 against the Loew Lyceum Theatre Co. The complainants are A. C. Gautier, C. R. Boyce, L. B. Jones and Caruthers Ewing.

BOOKED FOR SEGUIN TOUR

The Seguin Tour of South America, represented here by Richard Pitrot, has booked the following acts for it's houses: Betty Anker Trio, Great Calvert, Kenora and Kenora, La Paiva, Arthur Turelly, MacDonald Trio, Bartel und Otto, Polly Dassi Company, Frawley and West, Crayonna and Company, Four Avalos, The Leach, and La Quinlan Trio. These acts sailed last Monday, aboard the steamer Vauban.

BOOKED FOR ENGLAND

Dennis Chabot has been signed to appear in England, by Willie Edelstein. He will open there on June 28, next. Chic and Chiclets have also contracted with Edelstein for fourteen weeks with an option and will open on March 22, next.

DU-FORS GOING ABROAD

The Du-For Brothers, who scored a sensational hit at Keith's Palace, last week, signed contracts to open at the Paladium, London, May 5th. After this engagement of two weeks, they go to The Follies Bergere, Paris, for a run of sixteen weeks. Maxim Lowe booked them.

PREPARING TABS

Mat Rudnick, who recently purchased a number of productions formerly put out by Gus Edwards, has placed The Band-Box Revue in rehearsal, with George Stone and "Cuddles" Richards in the parts formerly taken by George Price and Lila Lee, under the names of George and Cuddles. He is also preparing "The Juvenile Pinafore Kids" and "The Juvenile Darktown Follies."

MADDOCK GOING ABROAD

Charley Maddock, the producer, is going to England early next week to stage several of his acts, in association with Charles Withers. He expects to be on the other side only a short time, leaving Withers to handle the business end.

LOEW GETS A. & H. CIRCUIT

Twenty theatres were added to the Loew circuit by the compiction of the purchase of the Ackerman and Harris circuit in the West by Marcus Loew last week. Ackerman and Harris will retain twenty-five percent of their interest in the circuit and will remain in charge.

The houses purchased are: Palace Hippodrome, Seattle; the Hippodrome theatres in Tacoma, Portland, Fresno, Stockton, Sacramento, San Jose, San Francisco, Los Angeles and San Diego, and the Casinos in San Francisco and alt Lake City.

NEW ACT REHEARSING

"Looping Ahead", a novelty single by Milton Hocky and Howard I. Green, featuring Rose Clare, has been placed in rehearsal and will break in on the big time next week. Floyd Stoker is booking it.

GET NEW TALMADGE SCRIPT

The screen rights to "In Search of a Sinner," a comedy by Charlotte Thompson, have been purchased by Joseph M. Schenck as a basis for a photoplay for Constance Talmadge. The scenario is being written by John Emerson and Anita Loos.

CYRUS T. BRADY TRADES HOMES

Cyrus Townsend Brady, author and motion picture writer, last week traded his home at 22 Edgoliff Terrace, Park Hill, Yonkers, to Frederick Brown, who gave in exchange a five story apartment house at 517 West 134th Street.

ZUKOR-LOEW WEDDING SET

The wedding of Mildred Zukor, daughter of the president of Famous Players-Lasky, and Arthur Marcus Loew, son of the vaudeville magnate, will take place at the Ritz-Carlton on January 6th.

SUES BACKER OF NOTE

Asa B. Kellog, trustee in bankruptcy of the General Film Corporation, is suing William L. Sherry and the Parex Film Corporation for $7,600, which it is said, Parex owes the General Film Co., and the payment of which had been guaranteed by Sherry.

CONFESSES $11,000 JUDGMENT

Andrew H. Cobe, in the Supreme Court, has filed a confession of judgment in which he admits that he owes Walter W. Irwin the sum of $11,817, on a note made in 1915 for $14,800, and that 5,000 shares of preferred and 9,900 shares of common stock of the Alliance Film Corporation were deposited as collateral. The note was given in settlement of a suit brought against Cobe and the Manhasset Development Corporation.

NEW COMPANY FORMED

A new comedy film company was organized last week to make two reel films. The company will be called "The Seal Features." William Raynor, recently with the Moss interests, has been appointed director and studios are being built at New Brunswick, N. J. The company has eight scenarios to work on and will release one a month.

MAE MARSH RETURNING

Mae Marsh will return to the screen shortly in a new series of productions to be distributed by Robertson-Cole. Miss Marsh retired after marrying Louis L. Arms, a newspaper man, a year or so ago, but signed a contract last week with L. J. Gasnier. Her contract gives her until February in which to start work.

VAUDEVILLE

VAUDEVILLE REVIEWS

(Continued on page 10)

PALACE

One of the best shows of the season was presented to the patrons who filled every nook and corner of the house. A few of the acts remained on view too long, especially Mlle. Nitta-Jo, who sang seven songs. Pat Rooney-Marion Bent and Company proved to be the big hit of the show with an act that contained a world of amusement.

Moran and Wiser opened the show with their well known hat juggling speciality, which caught on immediately. The boys work well together and get many laughs during their stay. The audience "bit" is worked to perfection an the crowd gave them a big hand when they concluded.

Sully and Houghton are new to The Palace and, in number two spot, almost stopped the showswith a good routine of patter, songs and dances. Sully closely resembles George M. Cohan in many of his actions and voice pitch and received thunderous applause while delivering his dance. Miss Houghton looked pretty and put over a ballad with telling effect. The act is a corker and could easily hold down a more important spot.

Jimmy Hussey, always welcome, presented about the same act as on his last visit. Tot Qualters demonstrated how she killed the Shimmy in the West and scored an individual hit. Hussey sang two Yiddish numbers in his imitibable way and had them applauding for more. The Jazz Band played well and Hussey and his aggregation scored a solid hit.

Mlle. Nitta-Jo would have made a better impression if she had cut her act. It is strange how European performers imagine that, in order to be a hit in the States, they must do all they know. That is a mistake and, if Nitta-Jo only sang two or three numbers, the result would be more gratifying. However, she went well.

William Rock and his Company, held over for the second week, gave a splendid performance. Rock is a showman who knows the art of refined intertainment and has his girls attired gorgeously. Miss Gladys James is a comer and will bear watching. The act scored solidly.

Pat Rooney and Marion Bent and Company offered a one act revue that was a riot from start to finish. "Rings of Smoke" is the title, and Pat, after indulging in a few puffs, falls asleep, while a drop, in "one", depicts a huge smoke ring. In front of this drop, with special cut-ins, he meets the girls from foreign countries.

The weakest portion of the act is the dialogue. But the dancing and singing, not forgetting Vincent Lopez' Kings. of Syncopation, was nothing short of a sensation. The bulk of the work falls on Rooney and he surely met every situation like a master.

Next to Rooney in applause came Mlle. Marguerite and Frank Gill, who, by their wonderful stepping, stopped proceedings for a minute. The girl is a marvel in the dance art and can also read lines. But the dance with Gill was worth the price of admission.

Marion Bent was charming the few minutes she was on view. Zella Rambeau, Lillian Fermoyle and Lucille Love did excellently with their assignments.

Herbert Clifton went to them from the start and, although it was after five o'clock scored a smashing hit with his "Travesties on the Weaker Sex". He is an artist and bowed several times while heavy applause was in evidence.

Josefson's "Glima" Company interested with a series of holds showing how to ward against attack. The act is a novelty and held many in. J. D.

THE ROYAL

Filling in for the Shirley Sisters, who were forced to cancel their engagement because of ilness, the McDonalds, with a well worked out dance offering, opened the bill. These two, displaying considerable grace and any number of new and intricate steps, waltzed, skipped and whirled into a good sized hand.

Marconi and Fitzgibbon, with accordion, xyllophone and piano, had everything their own way in the second spot. Both are clever with their respective instruments and offered a well modulated program. They are billed as "two aces of music", and, speaking of cards, one might venture to say that, in shuffeling their musical numbers, they would do well to discard the "joker".

Robert Hyman and Virginia Mann were next in "$5,000 a year", a seriocomic playlet. This little sketch, with its numerous laughs and humorous moments, revolves about a young man and his schemes of bettering his salary of $3,000 a year, which, by some clever bluffing, he hopes to bring to the $5,000 a year mark. So, the boss or "old man" als he calls him, is invited to dinner and our young hero,, balls things up in a fine manner, only to be saved from losing his job, by a clever ruse on the part of his wife. The playlet is one of real life and the actors are not mere manikins, but real flesh and blood people. They do not strut about the stage and declaim their lines, in the manner so familiar to vaudeville followers, but present their offering in such a way that one forgets he is at the theatre, and imagines, that he is witnessing a reality.

Val Harris and Jack Manion, presenting "Uncle Jerry at the Opery" came next. Their's is a vehicle that is abundent in humor at times and then again in spots is not even mediocre. These two evidently have all the personality and ability as actors, that is neccessary to success, but are in sore need of new lines and some new gags.

George McKay and Ottie Ardine closed the first half of the bill with their familiar offering, "All in Fun". Here is an act that will usually go big, not so much for the singing or dancing of the duo, but for the eminent personality of the principals. One is made to feel it the moment they make their appearance, and, without it, it is safe to say they would never get away with their present offering on the big time.

Following intermission, Lester Crawford and Helen Broderick in "A little of this and a little of that", as the program truthfully stated it, were next. They scored quite a hand though Crawford, as a comedian, leaves much to be hoped for. It is his well written lines that insure him the success he attains. Helen Broderick, as a type, is good. Her characterization of a somewhat gawky girl who moves rather languidly and speaks in a monotone, is quite natural.

Bee Palmer and her six kings of jazzipation were the headline attraction. She and her aggregation jazzed and shimmied into a big share of applause.

An unbilled pianist and the Lorner Girls closed the bill. They sing fairly well and dance in very creditable manner. Iit seems only fair that a pianist who displayes as much ability as this one does, should have his name mentioned on the program, even if in very small type. E. H.

RIVERSIDE

Dolores Vallecita opened to an audience which was very cold to the first two acts, and especially so in the early part of her offering. She put her leopards through a routine which did not receive the applause the act merited. One of the animals seemed to be in a particularly nasty mood, and gave her some trouble at times. Towards the latter part of the turn, the audience woke up to the merits of the act and applauded with some spirit, although the turn deserved more.

Regal and More also suffered from the coldness of the audience. Regal's "Sea Lion Dance," however, went over for a very big hand. The pair have a very good routine and handle it well.

James B. Carson and his company consisting of Ada Jaffe and Harry Vokes, put the crowd into good humor with their "To Be or Not To Be" sketch, written by Hugh Herbert and Ned Dandy, the authors not being programmed at this house. While the offering is a good playlet and the cast very good, it can still be improved by toning down spots in which the trio go to an extreme. This was especially noticeable with Miss Jaffe's work in the box. Otherwise, Miss Jaffe is the ideal type for the role. Yokes, also, seems to forget his accent at times and should pay more attention to it.

Grace Nelson, billed as "The American Made Prima Donna," stopped the show. She is a tall, well built woman, resembling Olga Petrova slightly in figure, and in hair, Robert Bram, a fine pianist, accompanied her while she rendered a repertoire of ballads. Her annunciation is excellent, her vocal style briliant and thrilling and her singing is really delightful.

"Chicken Chow-Mein" has certainly been improved since we last saw it, and it must be said that Arthur Havel and his brother are to be featured among the improvements. Jay Gould and Flo Lewis are always pleasing in their work, and the little girl who plays the role of a Chinese, also dances and plays the violin very nicely. She is worthy of mention and billing. While the offering itself can still be improved, with the cast it now contains it will always get over for a hit.

Alice Lloyd practically stopped the show before she opened her mouth. William Walsh at the piano does capable work, and also sings very nicely. Miss Lloyd is offering a number of new songs, and, after rendering them, received enough bouquets and baskets of flowers to open a store with. She was called back again and again and made to sing her old popular hits.

Al Shayne followed and repeated her performance of stopping the show, although the applause was not as great. He has eliminated a few of the objectional gags from his turn, thus improving it. We have in mind the "eczema" gag he formerly used. He can still use some more new material. His "plant" works excellently with him and sings well. Shayne is now singing one number seriously and does so very well.

The Ara Sisters closed the show with their dance offering. The girls have added quite a few new costumes and their setting is very pretty. The house. G. J. H.

COLONIAL

Alexander Sparkes and Company, consisting of Marcella Shields and John Roberts, offered an animal impersonation act that did very well in the opening position. They call their act, "Kat Knaps" and the two men impersonate a tabby and a tom, respectively.

Al. Raymond and Tom Schram have a lot to learn, despite the fact that they scored a large hit. For one thing, they might learn to harmonize just a little bit better. They might also try and forget the comedy part of their act. It isn't there. If they wanted to, they could frame a very clever singing act, for, as their offering stands at present, it might be classed as "not so good".

"Once Upon a Time" is a musical fantasy featuring Leon Leonard and Jack Princeton. There are four girls in the turn, one of whom is a country miss. The second is a college girl, the third one of the "merry merry", and the fourth an outdoor girl. The act is built up around the love affairs of Jack, who, over a book of poems, falls asleep and dreams that these four old sweethearts of his come together again, just for one night. The entire comedy portion of the act falls to Leonard, who handles it most acceptably. The act was received with marked favor. Of the four girls, the one who plays the part of the chorus girl deserves special mention.

Bert Hanlon is a clever nut comedian, with a quiet style unlike that of most nut comedians and a manner of deliving a story that is a great asset. He has some exceedingly clever remarks and several good bits of business which he puts over well. He was forced to

Dorothy Dickson and Carl Hyson offered a dancing act that could be improved upon. One thing we will say for the act is that it has a very good orchestra. Miss Dickson's stock in trade is a peculiar twist to her shoulders and her high kicking ability. The act need's lot's of smoothing over, and a little speeding up. They have the ability, and they need only the will and effort to place themselves on a part with the best that terpsichore can show. Max Dolin, the leader of the orchestra, offered a violin solo during the act that was a treat. Miss Dickson wore several becoming gowns.

Following intermission and Topics of The Day, Florence Tempest and company offered a musical relish entitled "Tumble in Love". Miss Tempest is assisted in this by Alten and Allen, dancers, and George Harriss, pianist. She is a clever miss, with an abundance of good look's, personality and ability. She and her co-workers have an excellent act, which they strive hard to put across and success is deservedly theirs. Miss Tempest did a male impersonation that is a classic.

Paul Morton and Naomi Glass presented their satire, "1919-1950". Morton and Miss Glass handle their material like the seasoned performers they are, and they scored a tremendous hit in which the gallery gods were exceptionally generous to them. Morton proved himself to be a showman by the manner in which he covered up an accident during the act.

Buzzell and Parker did nothing less than stop the show. Despite a prolonged wait, neccessitated by the changing of scenery, they kept the audience seated and interested throughout.

Josie O'Meers, a dainty little miss with a lot of pep, offered a wire act that is a treat. She works easily and offeres some interesting, varied, and original stunts on the wire. She scored heavily. S. K.

VAUDEVILLE

PROCTOR'S 125th STREET
(Last Half)

Two young men who proved themselves to be rather clever when it came to difficult stepping, and who have wisely added a touch of femininity to their offering, in the form of a dainty miss, opened the show, billed as the Harlequin Trio.

Gould and Gold, in a "kid" act, at the start, is poorly written, enacted and drags unmercifully, but gradually becomes better as it progresses, finally closing with a zip that won the audience, were next. This act needs new lines and gags for the first part; their dancing will do the rest toward making the act a success.

Although "Nine O'Clock", a schoolroom comedy playlet, is written contrary to fundamental dramatic principles, in that it has the stage cluttered with the entire scene, it proved interesting and gave a chance for some good character acting. Towering above the whole cast in physical appearance and ability, "Hank", was the best characterization, and should have more to do. "Amos" is also good. One of them who's makeup is over done, carried his charaterization to the extreme when he noticably "flatted" almost to the half-tone, the close harmony in the first trio number. However, the act scored heavily.

Lucy Bruch, as a violin solist, plays with a fair technique and with a good breadth of tone, but lacks annimation, feeling and temperament. However, she is good to look upon and that will always pull her through.

Adams and Griffith have a really humorous offering, well written and enacted. It is somewhat above the ordinary two man act, in that it is original throughout. They had no trouble with the applause and never will, with their present offering.

In closing "A Girl in the Air", aside from being unique, is hardly worthy of mention. H.

FIFTH AVENUE
(Last Half)

Harvard, Kendricks and Holt, with their novelty act of a basket-ball game on bicycles, opened the program in a speedy fashion. They work full stage, with a special cyclorama representing a grandstand packed with people, and the two men ride hard for a full ten minutes in exciting efforts to put the ball in a netted pouch. The girl of the trio aids with comedy touches which are almost lost on the audience by the really tense contest that is going on between the men. It is an excellent opening act and the men are good bike riders, as well as hard workers.

Josephine Lennard followed, appearing in one for some character songs, which she did pleasingly. She made no costume changes but got over entirely on ability.

Its title unprogramed, a sketch followed, with Pingree, Wilson and Alton, two men and a girl, named as the principals. It is a good sketch, telling the story of a girl who left her wayward husband and, under dramatic conditions finally came back. There are rough spots in it, technicalities that easily could be overcome by a little care. The straight man got carelessly out of character every once in a while.

An old act, The Volunteers, speeded up a tempo that had become a bit slow, doing their routine to what was one of the biggest hands of the evening. There are two new men in the act, and, instead of the sweetness of tone which used to characterize this quartette, they now depend on volume.

Fern and Davis, in their clever rendition of song, dance, patter and burlesque followed. These two, despite the fact that they handle risque material, always perform in the best of taste, and always, apparently, get away to the most pleasing effect.

Nesi and Lee, using a full stage, followed the laughing fifteen minutes of their predecessors.

A tasteful, brilliantly done musical act "Once Upon a Time", held the seventh spot. Those in the act all can sing, all can dance and what lines they have are gotten out to invariable laughs.

Regal and Moore, who do everything from song and dance to tumbling and rope work, were next to closing. They are a team that rarely fails, because they have the goods.

Ara Sisters, two pretty girls with several changes of beautiful costumes, danced as the closing act, and, while there were some walk-outs, those who remained were lavish with applause. M. F.

VAUDEVILLE REVIEWS
(Continued from page 9)

AUDUBON
(Last Half)

The Breakway Barlows started the show in a rush with their revolving ladder stunts. The team, a man and woman, have a number of novel stunts in this line, the most effective being when all the rungs of the ladder fall out and the pair are left revolving on one part. The offering moves fast and thrills from start to finish.

Dorothy Herman is an attractive woman possesing personality an a pleasing voice, but she has picked out a routine of numbers that do not fit her type. She is too heavy a woman to be delivering "kid" numbers in "kid" style. The mere fact that she went very nicely here, proves that a routine of numbers fitted to her personality would land her on the big time, for she got over here on her personality alone.

"Very Good Eddie", the musical tabloid boiled down from the production by that name, has a new chorus and some of the principals do not resemble those with the tab on the big time. However, it must be said that a worse chorus, and a poorer cast of principals, would be difficult to find. Not one possesses any singing or dancing ability. Some of the girls kicked as though the had the gout.

Arnold and Boyle followed the "Fox News". Miss Arnold is the same Rena Arnold who formerly appeared with Jack Allman, and, if the applause accorded the new act at this house is to be the standard, the act is good for the big time right now. A more clever comedienne than Rena Arnold would be difficult to find, for not only are her gags very clever, but her delivery of them is laugh provoking. Boyle, in addition to presenting a dandy appearance, is a very good "straight" and sings excellently. The pair were a riot here and could easily have stayed on much longer than they did.

George N. Brown and Billy Weston closed the show with their walking match. The act thrills and gets over very nicely, but, as Pat Rooney used to say to George Brown, "Why don't you talk as if you were in the street?" Weston defeated Brown by a slight margin on Thursday evening. G. J. B.

PROCTOR'S 23rd STREET
(Last Half)

Tozart, wo opened the show, gives an exhibition of the painter's art, using ordinary house paints. While he is not a great artist, he knows his work, and, accordingly scored a large hit, despite the early position he held.

Aubrey and Rich are two girls who have ability, personality and a good act. They offer a number of song and dance specialties that won applaus from the start. They opened with a duet using a popular blues number and followed with single specialties. A Pierrot dance followed, after which they went through a dance, in which they kept perfect step with each other, while they were both dressed in the same costume, especially made for the purpose.

"The Beauty Vender" is hokum brought up to date and seasoned with a little extra pep. The act is built up around the efforts of a travelling beauty doctor to get testimonials for his wares. He tries them on an Italian woman, a Jewish housewife, and last but not least, an impossible spinster, with results that are surprising as well as laugh provoking. The act scored a huge hit.

Mme. Verobell and company of two, offered a singing act that was received with favor. She did very well and was capably assisted by her two accompanists, male and female, in a repertoire of classical and special numbers.

Fargo and Richards have a comedy talking and instrumental act that is a corker. They have a lot of talk about love, which is very witty. They close with a specialty in which they play saxaphones while dancing. This number was very well executed. They scored a hit and had to respond to an encore.

Jack Rose is a nut comedian who combines the methods of others with a few tricks of his own, with the result that he scores, no matter how hard an audience he has. He started off slowly when reviewed, but it didn't take him long to get things humming and he went off with two encores to his credit.

Mme. Cronin and Company closed the vaudeville portion of the show with an act that will be further reviewed under New Acts.

"The Valley of the Giants", with Wally Reid, was the feature. S. K.

HAMILTON
(Last Half)

Yueni and Fugi, man and woman, followed the overture. The lady member of the team opened with a popular oriental vocal number and was joined by her partner in the second chorus. The rest of the offering was acrobatic, much to the relief of the audience, for, when it comes to singing, they just can't. The man would do well to get a little more cloth to his jersey on it's right side, for he shows entirely too much bare body. The stunts of the act are good, and thrilled, but the offering runs too long for an opening turn. With some of the stalling and all of the singing out, it will be vastly improved.

Fred Weber and Company found favor through the ventriliquial work of Weber. The company evidenty consists of his dummies. Weber offered a lot of difficult work in his routine and, in addition to getting many laughs, netted a big amount of applause.

The Four Marx Bothers, with their "'N Everything", seem to be getting careless in their work since playing the small time. Although the act itself never had anything to it, the boys formerly did their work in much better style. The young man who dances with one of the girls seems to be undecided as to whether to do the dance correctly or make a "hokum" bit of it. They have also changed a few of the gags since playing on the big time with the act, but have not improved the offering in the least.

Sandy Shaw is a Scotch comedian who offered some songs and character bits, all of which were excellently delivered. The old woman bit, in which he portrays an old Scotch woman telling of her husband who recently died, was good. He took the biggest hand of the bill and offered a recitation to "The Ladies From Hell", as the Scotch soldiers were known, for an encore.

Chaloner Bailey an Company, two women and a man, closed the show with a song and dance offering. While all three possess ability, the routine was poorly worked out. The tempo and type of music now used for the dances are anything but suitable and should be changed. G. J. H.

KEENEY'S
(Last Half)

Jim and Edna Connors opened the show by offering a comedy skit that is a laugh riot from beginning to finish. Before a special drop representing a department store they indulge in some gentle comedy remarks anent "Bargain Day". The comedy is fast, furious and funny, and, as an extra insurance of success, they have some bits of business that would get a laugh out of a mummy.

O. K. Legal and Company offered a comedy juggling act that is really what it is styled, a "Burlesque Juggling Oddity." Legal is a pantomime comedian of the Joe Jackson type, using a make-up similiar to his. He offered several really difficult tricks, interspersed with excellent comedy pantomime. He took the fancy of the audience and had no difficulty in getting across.

Sam Hearn, with his fiddle, his bow, and his chatter, didn't take long to get the audience with him. It laughed at his talk, giggled over his songs and listened wraptly to his playing. Hearn did not fail to duplicate the hit he has always scored when ever seen by the writer, and, as usual, took an encore. He has added some new instrumental numbers, which fit well.

Duquense and Company, and two "assistants" from the audience, presented a comedy illusion act that scored He had some difficulty in convincing the audience that he really wanted two men to come up and help him. Finally, however, he got two who may have been "plants". He got his act across for a hit, though.

Dave Harris, with his songs and playing, scored a hit and declined an encore for some reason or other. He has some new numbers in his act which fit a bit better than some he has been using. A few more changes here and there would help considerably.

The less said about "Bargain Day" the better, for the writer does not wish to hurt the feelings of the author, if there is any, producer, and principals. Suffice it to say, were it not for the comedian and the ingenue, the act would be a dismal failure. Oh yes, we forgot to mention the beautiful scenery in the last scene.

"The Illustrious Prince", with Sessue Hayakawa, was the feature. S. K.

VICTORIA
(Last Half)

Russell and Devitt, a couple of eccentric and acrobatic dancers, proved themselves to be lithe and graceful exponents of their efforts. Their act pleased immensely.

F. Barrett Carmen, who did a monologue punctuated here and there by a song, appeared to be suffering from a slight cold. His strained tones therefore, should not be marked against him. But the age of some of his stories should. With more up-to-date stories and the elimination of a slight self-consciousness in his manner of delivery, there is no reason why his ability as a monologist should not be marked and prove entertaining.

"Salvation Molly" proved to be a rather lurid little playlet dealing with an oriental white slaver and his ultimate capture by a U. S. operative posing as a Chinese "hophead", and a Salvation lassie who assists him by posing as a Chinese maid. The dialect of two of the principals in the cast sounded more european than Chino-American, which marred their performance somewhat. For the rest, the playlet was well staged and was interesting even though not enthralling.

Bernard and Meyers, with their cabman-and-the-lady skit, bid fair to become a small time institution, if they haven't become that already. For, year in and year out, one sees these twain in this house and that, but always making 'em laugh. Bernard, as a stupid cabby, finds himself in his histrionic element in the part and surely makes it a distinctive venicle. Miss Meyers, on the other hand, is just as eminently suited for the foil part that is hers in the offering. At this house they went over bigger than any other act on the bill.

"The Financeers", with Matt Weil featured, are a quintette of male singers, whose collective voices failed to impress more than passingly. Humor is injected into the act chiefly by the featured comedian, whose Hebrew dialect quips are very funny at times. Their singing act is so arranged that it seems to have no ostensible purpose; it is just five men in evening clothes trying to be funny. When not engaged in spreading Hebrew and Italian dialect quips, they sing. The act provoked laughter and applause. M. L. A.

HARLEM OPERA HOUSE
(Last Half)

The program at the Harlem Opera House could well be called a "Nut Festival Bill", for the second, third, fourth and fifth acts all contained "nut" types in a greater or less degree. And, incidentally, all of these acts worked in "one", the first and sixth acts being the only ones that required more than a strip of the stage.

"Over Your Heads" is the name of a novelty song single. The young lady is rather dainty, has a good voice and poor enunciation. A unique contrivance on which she sails out into the audience gives the act its title and saves the turn from the commonplace. Opening spot is a rather difficult one for an act of this nature, and, under the circumstances it got over rather well.

Walzer and Dyer were laugh-provokers in the second spot, but the were playing to an easy audience. The girl has considerable success with her Sis Hopkins style of clowning. The man is a neat "straight". His dancing bit was excellent.

Adams and Griffith were next. One man is a singing teacher. The other portrays the role of a "nut" coming for a lesson and later takes off a "comic valentine" type of woman. The act contains considerable hokum which is sure fine laugh getting material.

Garry Owen followed. At any rate, that is what the billing said. As a matter of fact, it was Garry Owen, a pianist, a midget, and two girls. Owen possesses a world of personality and has surrounded himself with considerable orignal material, evidently realizing that to succeed these days in vaudeville one must be different. When Owen sings, the pianist's accompaniment is too soft at times to be heard in the body of the house, but this drawback can be easily remedied. While Owen has not the greatest singing or nut act that has been seen in vaudeville, he keeps his audience interested and is continually springing something new.

Milnette and Liedum present a sister act which also keeps out of the rut. A bad first impression, which was the result of a weak opening, was surmounted by the routine that followed and the act went big. They render several published numbers in an individual way and try to be distinctive throughout. The comedy falls to the blonde, who succeeds in getting laughs.

The Chinese Jazz Trio made their act conspicious by its absence of jazz. However, the act is nicely set and the turn is quite a novelty. The finish, which is the nearest approach to jazz, went over to a fair hand. H. J. G.

VAUDEVILLE

"MUSIC-LAND"

THEATRE—*Alhambra.*
STYLE—*Musical Tabloid.*
TIME—Twenty-five Minutes.
SETTING—*Full Stage.*

Anatol Friedland is to be given credit for a very pleasing girlie act in his production of "Music-Land". The offering contains no patter, no claim to a plot, but is just what its name suggests, a tuneful offering of songs and dances capably delivered by a capable cast.

Friedland acts as pianist and announcer for the turn, which features Lillian Berse, formerly star of William B. Friedlander's "Sweeties". With Miss Berse is Phoebe Writeside, who dances gracefully and also is very attractive to the eye. She formerly played vaudeville with her sister under the billing of the Whiteside Sisters. Her dancing is mostly toe-work and possesses a lot of originality and novel steps.

Neal Mack is also programmed as one of the principals and sings in a high tenor that, sometimes, lapses into falsetto.

The chorus was programmed at the Alhambra where the act was reviewed. Its members are, Peggy Carter, Marguerite Little, Mabel Allen, Billie Hanson, Victoria Miles, Mary Jennings, Viola Duval and Aileen Bucher.

These eight girls wear costumes which must have caused a big hole in Friedland's bank roll. And, after seeing them, one is convinced that it must have been a pretty deep hole. The best of them are worn in the medley of Friedland's old published hits, which were well remembered here and will be in other places.

Miss Berse delivered most of the new numbers of the offering. "Thanks", "I've Got the Cutest Little Daddy" and one about a Gypsy Fortune Teller, will soon be as popular as "My Little Dream Girl" and some of the others which Friedland turned out with L. Wolfe Gilbert.

"Music-Land" will draw many to see it. G. J. H.

WILLIE KARBE

THEATRE—*Proctor's 125th St.*
STYLE—*Up-side-Down equilibrist.*
TIME—*Eleven minutes.*
SETTING—*Full stage.*

Willie Karbe offered a routine of acrobatic stunts the majority of which were done standing on his head. They sent him off with a solid hit to his credit. He also has a number of stunts, such as are being done by the Up-side-Down Millettes. Among them, he stands on his head in mid-air on a swinging trapeze and does others that are just as sensational. He does not stall, but does wis work neatly and well.

Karbe will do for any kind of a bill. G. J. H.

LOUIS STONE

THEATRE—*Proctor's Fifth Ave.*
STYLE—*Acrobatis Clog Dancer.*
TIME—*Eight Minutes.*
SETTING—*Full Stage.*

Louis Stone presents a novelty in clog acts, by doing the clog in all sorts of queer positions. First he clogs in the usual manner of vaudeville performers, and then, suspending himself from a sort of trapeze, he clogs in a side position, using the wall as a dance floor. Next, he clogs standing on his head, using an improvised ceiling as a floor. He finishes the act by dangling, head downward, from a chandelier and keeping clog-time with his feet.

The act is a novelty, but hardly classy enough for big time. It will, however, more than please a small time audience. H. J. G.

NEW ACTS and REAPPEARANCES

MME. CRONIN & CO.

THEATRE—*Proctor's 23rd Street.*
STYLE—*Variety Offering.*
TIME—*Twenty-five Minutes.*
SETTING—*Special, in Four.*

Mme. Cronin has in her new offering, combined vocalism, dancing and electrical effects, into a pleasing act. Mack and Swan, a dancing team, assist her throughout. Mme. Cronin, who supplies the vocal numbers of the act, possesses a pleasing voice, which she uses to good advantage.

The act opens with an electrical effect in which Mme. Cronin, standing in the centre of a huge lantern, sings a number while two people, whose clothes are illuminated, dance in and out upon the stage. The scene changes so quickly at the conclusion of this number that one wonders what has become of the lantern. A huge chocolate box is then introduced, from which steps forth a lovely young auburn haired miss, who sings a dainty number, following with a dance in which she is joined by a male partner.

Mme. Cronin then offers another number, after which Mack and Swan offered a few modern steps. An acrobatic bit by a fourth member of the act follows, after which Mack and Swan offered a specialty dance, in which the man plays a violin throughout, keeping time with his partner, and yet, not losing a single note upon the instrument. For a finish, all four of the members of the act appear, and, while Mme. Cronin sings and the acrobatic fellow does some contortion, Mack and Swan do a few steps.

The act is bound to please. Mack and Swan deserve especial commendation for their excellent work. Here is a team and an act that is worth watching. S. K.

GEORGE ALEXANDER

THEATRE—*Proctor's 125th St.*
STYLE—*Tramp.*
TIME—*Twelve minutes.*
SETTING—*In one.*

Although he was on as a tryout at this house, George Alecander is evidently an old-timer. But no matter how old he is, he has quite a long time to go, before he can catch up with the age of the material he offered here.

Working as a Scotch tramp, Alexander opened with a song in an ordinary voice, told some poor gags, sang a mother ballad and then rendered some parodies.

With his present act, Alexander will find it tough going in the pop houses G. J. H.

CLARK SISTERS

THEATRE—*Proctor's 125th St.*
STYLE—*Singing.*
TIME—*Twelve minutes.*
SETTING—*In one.*

The Clark Sisters are two girls, who showed ability to handle better material than their tryout contained at this house. One plays the piano and sings with the other, all of the numbers being done in double fashion. Their opening numbers lacked pep and the turn dragged. They speeded up towards the end with a few comedy numbers.

With a better routine of songs, all fitted to their abilities, the act would have a chance. G. J. H.

CHALLIS AND LAMBERT

THEATRE—*Greenpoint.*
STYLE—*Singing, Talking, Instrumental.*
TIME—*Eighteen Minutes.*

For some reason or other, this act impresses one as having just come out of the cabarets. It is an ordinary boy and girl act that can only be lifted out of the rut by the installation of some new, live material.

The introductory song by the girl could be given a new lease on life, as could all of the other numbers except the "He's So Good To Me" song, and the concluding bit, which, by the way, goes exceptionally well with lovers of the fast fading "shimmey".

Why not get some more comedy numbers for the young lady in the act? She displays ability as a comedienne in the "So Good To Me" song that could well be distributed througout the act. The man plays his instruments rather well.

If the pair will look about them and change their act a bit, they could benefit themselves greatly, for, like many acts, the have ability, but lack material. S. K.

BURNS AND FORAN

THEATRE—*5th Ave.*
STYLE—*Dancers.*
TIME—*15 Minutes.*
SETTING—*In One.*

Burns and Foran are good dancers, and, like most good dancers, their singing is classed as "not so good". Also their comedy ability is rather limited, so our advise to them is to stick to dancing. The boys are really clever dancers, and have arranged a good dance routine, but we cannot understand what ever induced them to attempt anything else. More of the footwork and less singing and comedy will pay them in the long run. S. K.

TRAVILLA GIRLS AND SEAL

THEATRE—*Harlem Opera House.*
STYLE—Diving.
TIME—*Ten Minutes.*
SETTING—*Full (Special Tank).*

One young man, two girls and a seal constitute this act.

The girls are well-formed an the young man has a good physique. Their routine consists of various kinds of dives with the seal, and also shows a remarkable ability to stay under water for quite a length of time. The turn does not lack for interest and thrills and should get plenty of work. G. J. H.

RIGDON DANCERS

THEATRE—*Proctor's 125th St.*
STYLE—*Novelty Dance act.*
TIME—*Fourteen minutes.*
SETTING—*Full stage (special).*

Carrying several special drops, four girls compose the Rigdon Dancers. One of the quartet merely serves as an announcer doing her work with the aid of a sign-board which heralds each number.

The girls have arranged a classical routine of toe-dances in an excellent and novel manner. The dancing contains nothing of the jazz or excentric style and will serve as a relief from that stereotyped routine. The settings are prettiy and the dancing good. The girls should get plenty of bookings and find the going easy. G. J. H.

MISSES CORTEZ

THEATRE—*Proctor's 23rd St.*
STYLE—*Variety singers.*
TIME—18 *Minutes.*
SETTING—*Special Drop.*

These girls would benefit greatly if they would inject a little more pep into their offering and put in a change of costume. They offer several numbers in which they sing the songs of the different nationalities.

Their first is the English music hall team and their idea of jazz. For this number they sang a soldier song, popular among the British troops, and an English number, concluding with a jazz number. Next they illustrated the manner in which Honolulans get their music, following with an impression of how the French singers slag our own popular songs. They concluded with an impression of a Chinese team singing a native number in what was supposed to be Chinese, and English. This last has a very pretty jinrickshaw effect in its favor. It is by far, the best thing in the act.

The girls should get another costume change, and replace some of their number with livelier ones. At present the act, while entertaining to a degree, disappoints, by not living up to expectations. S. K.

EDWARDS AND O'NEIL

THEATRE—*Proctor's 23rd St.*
STYLE—*Singing, Talking, Dancing.*
TIME—18 *MINUTES.*
SETTING—*In One.*

Jack Edwards and his partner, Fay O'Neil, are a clever couple who combine ability, personality and material, in an act that is very likey to prove a success. Miss O'Neil, who possesses good looks, is one of those girls that you take a liking to the minute you see her. They have a number of gags in which they poke fun at one another in a personal, though not offensive, manner. Miss O'Neil thrusts most of the sharp points and the way she does it is bound to bring laughs from most anyone. They also sing a number or two well and conclude with some dancing, in which Edwards displays ability as an acrobatic stepper.

Miss O'Neil makes a change of costume, from a riding habit, in which she enters, to an abbreviated, though not at all shocking, gown, with a bellboy's uniform effect. Edwards works in sporting clothes.

A clever team, clever material, and a clever act. S. K.

VARDON AND PERRY

THEATRE—*Proctor's Fifth Ave.*
STYLE—*Singing Novelty.*
TIME—*Thirteen Minutes.*
SETTING—*In One.*

The last time we saw this team was at Camp Roosevelt, Rotterdam, Holland. That was in June of this year.

At Proctor's Fifth Avenue, they are making their re-appearance on Broadway with a varied routine of songs, most of which are sung to the accompaniment of two freak-shaped stringed instruments which they play. They start with a topical song, go into a rag and then do a Scotch comedy number. An "Arkansas traveller" number followed and was probably the best bit in the act. The "Yellow ribbon" song which followed could be eliminated to good advantage; it sounded much funnier in the Y. M. C. A. over in Rotterdam.

For an encore, an attractive female jointed the duo and the trio closed with a "chicken" number that put the act over to a good finish. They work hard and have snappy

STOCK NEWS

Circuit Rumors Renewed by Rotary Companies

Week's News Contains Items which Have Again Started Rumor About Formation of Stock Company Circuit. Plan Looked Upon Favorably

The closing of several stock and repertoire companies which had been playing permanent stands, and the announcement of several of them that they would play a route, has revived the old rumor of a possible circuit of stock theatres. The revival of the rumor is not unusual, in view of the supporting data. The week's news of stock activities contains the following corroborating items, on the strength of which the old rumors have been revived.

One of these items announces that A. J. Woods has organized a rotary stock company which will play through six or seven town in Indiana. Another announces that A. P. Gazallo will retain one of the closing Howard stock companies to play a circuit, while his other vacant houses will return to the policy of regular road attractions. Andrew Castle has organized a musical tabloid which will play through a proscribed territory, appearing in a circuit of theatres. These are only a few of the items which go to support the fact that a circuit of stock theatres is being thought of.

YONKERS DOING SPECIALS

The Forbes Players, at The Warburton, Yonkers, are giving a series of special productions, which commenced this week with The Willow Tree," "Trilby," and "The Merchant of Venice." "Grumpf" and "The Willow Tree" have never been seen in Stock before.

LEWIS NO. 2 COMPANY OPENS

ROANOKE, Va., Nov. 8.—The Jack Lewis number two company which has opened here is composed of the following: Grace Leonard, Frank Morris, Edna Grandin, Frederick Clayton, Dawn Frost, Hal Stack, Raymond Greenleaf. Lewis, himself, is in charge of affairs.

CONN. CO. DOES WELL

NEW BRITAIN, Conn., Nov. 8.—The Lyceum Theatre Players, this city, have been doing "The Nest Egg" all week, with the following company: Dorothy Dickson, Charles Mylott, Margaret Leonard, Marion Coogan, Eugene Shakespeare, George Wellington, Jane Stuart, Dillon Dasey, Hazel Stone, and Barrow LePage. W. C. Mason is in charge.

REVIVING "TESS"

GERMANTOWN, Pa., Nov. 8.—The Mae Desmond Players at the Orpheum Theatre, this city, have been giving a revival of "Tess of the Storm Country" here, all week. This is the first of a series of revivals.

BLANEY OPENING WILKESBARRE

WILKESBARRE, Pa., Nov. 10.—The Blaney Players, who are to occupy the newly redecorated and furnished Nesbitt Theatre, here, open tonight with "The Girl Who Came Back," as the attraction. The company is an exceptionally strong one, including Edna Buckler, leading lady, Grace Young, seconds, Bessye Dainty, ingenue, Helen Courtney, characters, Victor Brown, leads, Mark Kent, second, Aubrey Bosworth, juvenile, Harry Fischer, comedian, and Howard Sydney, characters. The company is under the direction of Samuel Godfrey and Edwin DeCoursey is manager, while Vincent DeVitte is the scenic artist.

OPENING IN VIRGINIA

HAMPTON, Va., Nov. 8.—Tom Casey plans to open a stock company here shortly at the Scott Theatre, under his personal direction, opening with "The Brat."

McLEAN CO. PROSPERS

AKRON, Ohio, Nov. 10.—The Pauline McLean Players, appearing at the Music Hall here under the management of Ed Clarke Liley, has been doing capacity business, and Liley reports his house sold out, in advance, for the production of "Good Gracious Annabelle," to be produced November 17th.

DAMROTH OPENS BIG

WOODCLIFFE, N. J., Nov. 8.—The Ruth Hall Players, which opened its season here on Monday of this week, under the direction of George Damroth, with a two play a week policy, has scored a success and will remain indefinitely. In the company are: Jack Darrell, Franklin Houser, George Johnson, Harry Tisdale, George Damroth, Jessie Brown, Iona Jacobs, Shirley Temple and Ruth Hall. Charles DeFlesh is scenic artist. Damroth wlans to give several new plays their initial tryouts with his company here.

JOINS MILWAUKEE COMPANY

MILWAUKEE, Wis., Nov. 8.—The Shubert Stock Company, under the management of "Buzz" Bainbridge, has signed Donald Foster as juvenile. Foster left New York this week, and arrives here to open on Monday.

TWO SCRIPTS RELEASED

This week saw the release for stock of two new plays, the first of which is "Satin Jack," written by Sydney Toler, and the second, "The Woman He Bought," by Rudolph DeCordova, originally produced under the title of "John Hudson's Wife."

GLASS CLOSES IN TEXAS

EL PASO, Tex., Nov. 8.—The J. D. Glass Players, who, under the personal direction of J. D. Glass, have been having a successful season at the Crawford Theatre ,here, closed this week and will organize a company that will tour a circuit of repertoire theatres.

"REMNANT" IS LIKED

"Remnant," recently released for stock purposes, has been booked for production at four theatres in different parts of the country, simultaneously. The companies are: The Poli Players, at the Lyric, Bridgeport, Conn.; Wilkes Players, Wilkes, Seattle, Washington; Colonial Players, at the Colonial, Lawrence, Mass., and the Jefferson Players, at the Jefferson, Portland, Maine.

CHICAGO NEWS

LEASE CASINO THEATRE

Goltz and Albaugh have taken a lease on the Casino Theatre and have reopened the house with pictures and vaudeville. Messrs. Plough, Conners and Kaufman gave up their lease six months ago, having failed to put the theatre on a paying basis.

RICHARD HOFFMAN MARRIED

Richard Hoffman, former booking manager for the Western Vaudeville Managers Association and at present associated with the Coney Holmes Agency, announced last week that he was married two weeks ago.

SHOWS ARE TO CHANGE

Among the attractions scheduled to reach Chicago this month are Nora Bayes in "Ladies First", which will reach the Cort Theatre on Nov. 16, replacing "Coppy Ricks'.

Fred Stone will re-visit the Colonial theatre with "Jack o'Lantern" on Nov. 23. "39 East' will also arrive on the same date going into the Princess theatre for an extended stay.

"VELVET LADY" CLOSING

"The Velvet Lady" will close this week at the Colonial theatre after a stay of four weeks.

"THE BIG CHANCE" CLOSES

Mary Nash is bereft of the play she has been acting under the title of "The Big Chance." She and this melodrama by Grant Morris and Willard Mack were to have come into the Princess theatre, here, before "The Five Million" was booked there. But, now that the Bolton-Mandel is installed there, Miss Nash has been called in from the road and her play has been given its quietus.

BOLM REHEARSING HERE

Adolph Bolm, Russian dancer and producer, with ten pupils, also dancers, arrived in Chicago late this week. He will start work immediately on two new productions which will be given this season by the Chicago Opera Association. The last time Bolm appeared befor Chicago audiences was in 1916 when Diaghileff ballet first visited the city.

"DOC" COOK SAYS HE'S RICH

Dr. Frederick A. Cook, vaudeville actor, lecturer, explorer and oil magnat, has returned to Chicago with a yarn that reports him worth $1,000,000, made in Texas oil investments. Cook is now said to be preparing a dash to the pole through the air. He is registered at the Auditorium Hotel. Cy Devry, a former animal trainer well known in showdom, is reported also to be in on the oil deal, owning considerable stock in the Cook oil properties in Texas.

MARIE DRESSLER COMING IN

Marie Dressler is headed this way under self management to offer to Chicago audiences a revival of "Tillie's Nightmare". This production was produced at the Great Northern Hippodrome on Jan. 2, 1910.

SICK PERFORMERS RECOVERING

Jack McCarthy, of the Scotch Macks, acrobats and dancers, underwent a serious operation and is reported as doing well at the American Hospital, under the care of Dr. Max Thorek.

Cal Stewart, the comedian, is making a slow recovery, following a serious operation.

Others at the Hospital reported to be doing well are Eddie DeCamp, animal trainer; Edith Walters (Mrs. George Harris); Mrs. Dorothy Adams, of the Billingsley Company, and George Ralston.

READY TO OPEN

The Linick and Jacoby Enterprises, which operate the Ziegfield Theatre, have announced the opening of their new vaudeville theatre, the State-Congress, located at State and Congress streets, just out of the loop. The house will seat 1400 and will be a two floor affair. It will be booked from the offices of Jones, Linick and Schaefer, who operate McVickers and the Rialto theatres.

I. A. T. S. E. SET BALL DATE

Members of Local No. 2, I. A. T. S. E., will give their annual ball at the First Regiment Armory on Feb. 12, 1920. It will be termed the Theatrical Victory Ball and the reception committee will consist of members of the local who saw service in the great war. Robert Sanderson is the head of the Publicity department.

CENTRAL MUSIC HALL CLOSES

The Central Music Hall, which opened two weeks ago with "The Dream Song," closed Saturday night for lack of patronage. During the engagement of the company the house was crowded with paper. It is said that venture cost the backer in the neighborhood of $10,000.

NEW LOCAL PLAY COMING

"Oh George, Be Careful," a new farce comedy by Ralph T. Kettering and Lorin Howard, will be staged under Howard's direction in this city during the holidays.

SCHAEFER RETURNING

Sylvester Schaefer, who retired in 1914, when Germany went crazy, is returning to vaudeville in this city, having accepted an engagement this week to be the feature of the State Lake vaudeville program.

CARTER IS A JURYMAN

The November Grand Jury, appointed here last week, should secure a number of thrills, du to the fact that Lincoln J. Carter, playwright, author, actor and theatre owner, has been appointed as foreman of the body. Carter at one time was the country's king of melodrama.

ACROBATS IN COURT

A strange triangle became the center of interest in the court room of Judge James Donohue, on Friday, when an Italian barber, a female Danish acrobat and a German acrobat, each talking their own language, endeavored to certify their innocence to charges preferred against them.

The lady acrobat, Mrs. Carl Heyn, had written numerous love letters to the barber. There was an argument between them and the result was that Mrs. Heyn had the barber arrested.

Following the arrest, the barber told the story of how they loved each another and displayed letters to prove it. It was then shown the acrobatic husband, Karl Heyn, that his wife was making love to more than one person. The judge fined the barber $100.

SHAKESPEARE GOING BIG

Robert B. Mantell and his company has placed the Olympic Theatre in the limelight again, drawing tremendous crowds nightly to Chicago's old favorite playhouse.

The business accomplished the first week was tremendous and is said to have broken the house records. It is the first draw attraction the Olympic has had in years. The engagement will last as long as business warrants.

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A BIG STEP FORWARD

In the changes that are daily coming into modern life, perhaps none is more astounding than the recent announcement of the directors of St. George's Episcopal Church, New York, that it will have actors read the scriptures in the pulpit.

Following the services at this church recently, David Bispham was asked to read from the Scriptures and he made such a dignified impression that an idea, long in embryo, was determined on. Hereafter, noted interpreters of the roles of Shakespeare and other classic authors will give readings of the Bible to the congregations there.

This step will be a tremenduous force in relieving the mime finally and forever, of the popular but lamentably questionable esteem in which he has been held through many ages. Not so long ago, even Today in some spheres, he has been held as an outcast, if not literally, at least officially. By the law of Great Britain, though a farce on its face, to be an actor is to be a vagabond. By the Constitutional Precepts of many churches, to be an actor is to be a Pariah. A single decade ago, he who trod the boards to earn his living and his measure of passing fame was a neccessary evil and so to be lawed against.

Yet today, for the dignity of his calling and for the exemplar manner in which he lives his life, social and otherwise, he is to take his place side by side with the constituted moral leaders, aiding them by his peculiar power to bring to the various flocks a clearer, finer vision of the pictures painted by the good Book.

It has been a long fight, unfair, unjust and, for the most part, waged by the actor in silence. But, as always when right wins, the victory has been magnificent.

ACTS AND BILLING

On both the small and big time, vaudeville performers of late are falling into the habit of inserting misleading statements in the programs of the theatres in which they are appearing. This is mostly true of acts billed as "pretentious divertisements" "bubbling draughts of joy" and a hundred other catch phrases familiarly used by old time press agents. It is also true of actors who term themselves "original" and "performers of marked ability" and then fail to deliver the goods. All this "bunk" is fed to an unsuspecting audience, which has outgrown the "liked to be fooled" age.

Perhaps the best way to rid the variety stage of this evil, would be for performes to read the criticisms appearing in theatrical papers concerning their acts, for in most cases they will read the truth, which, very often in the form of praise, at other times however, is in the form comment that could never have been written about an act worthy of being described as "original", "pretentious divertisment", etc.

EQUITY AND POLITICS

The recent meeting of the Actors' Equity Association at the Hotel Astor, disclosed that the organizations activities are becoming versatile and widespread, what with official endorsement of political candidates and plans for the operation of theatres in competition with the regular managers.—All of which makes one wonder just what the purport of Equity really is.

We have been led to believe that the organization was designed, essentially, for the purpose of looking after the interests of its actor members. The victory achieved by it in the recent strike was won to a considerable measure through the sympathy evinced by the general public for the cause espoused by the organization. And, just as long as the actors' cause is the chief thing that Equity continues to be concerned with, it will continue to maintain the sympathy and support of the general public, as well as its membership. But, if Equity becomes involved in politics and other matter that have to do with commercial ambitions, it will hardly survive the antagonism, internal as well external, that such activities must necessarily arouse.

The best evidence of this is the pointed remarks addressed to the recent meeting by Miss Margaret Vale, who, in no uncertain language, objected to the endorcement by the Equity of candidate Untermyer, then running for judge of the Supreme Court on the Democratic ticket and who was defeated. She protested "the right of its officials in any way whatsoever, or for any reason, to use their powers to influence the political votes of its members, and that the A. E. A. consider any such effort on the part of its officers to be entirely irrelevant to and outside the bounds of their official duties".

Undoubtedly Miss Vale voiced the sentiments of a number of other Equity members, and the Association should pause well before taking such a step for any candidate whatsoever.

Then, too, this business of planning to establish a booking office, running community playhouses and "butting" into the business of the managers in general, can only tend to lead the organization toward the rocks. This is an age of specialization and Equity can no more delve into a variety of interests than can the managers, without losing its grip on the ostensible purpose for which it was organized.

25 YEARS AGO

"M'me Sans Gene" was produced at Albany, N. Y., wit Kathryn Kidder, Augustus Cook, Harold Russell, James K. Hackett and Marie Shotwell in the cast.

Wm. A. Brady acquired "A Bowery Girl".

Helen Bertram was with "The Little Christopher Columbus Co."

Col. F. A. Brown was chairfan of the Arrangements Committee for the first Lodge of Sorrow, held by New York Lodge of Elks, since 1870.

in World Films.

The Coryphees Protective Union protested against the importation of chorus girls for the Lillian Russell Co.

Frank O'Brien was with the Rush City Co.

"Ups and Downs of Life" was produced by Oliver Byron.

Answers to Querries

F. S.—The New Strand Theatre in Providence, R. I., opened on Decoration Day, 1915.

Abe.—"Adam Killjoy" was the vaudeville playlet offered by Harry Holman.

S. F.—The Jewel Sisters you have reference to are Fanny and Nell Jewell. We don't know where they are. The other Jewell Sisters are Florence and Evelyn Jewell, now appearing in vaudeville.

P. H.—Joe Standish was the manager of Mike Kelly's Burlesque in those days.

Fred.—"She's In Again" was produced by Ned Wayburn at the Gaiety Theatre. It opened on May 17, 1915. The play was written by Thomas J. Gray and was in three acts.

"Wig".—Alan Dinehart and Company presented "The Meanest Man in The World" in vaudeville.

A. P. L.—Get into communication with one of the vaudeville agents. He will arrange a trial performance for you.

W. A. O'B.—Charles Kenna is still in vaudeville..

K. D.—Chauncey Olcott sang at the Panama-Pacific Exposition.

N. H.—The Roy E. Fox Show was struck by a windstorm in Lubbock, Texas, on April 26, 1915.

E. C.—"The Mikado" was revived by William A. Brady at the Forty-Eight Street Theatre in 1915. It opened on the evening of May 16, with De Wolf Hopper and the Gilbert and Sullivan Opera Company.

G. T. W.—"When It Strikes Home" was a World Film released four years ago. Muriel Ostriche appeared in the leading female role.

S. F. H.—Mercedes Desmore played opposite Margaret Illington in "The Lie".

W. S. L.—Mae Murray appeared with Ed. Wynn in the "Follies of 1915".

A. L.—Frank Farron has been doing a single for a few years. Don't know where he is at present. The booking offices should be able to tell you.

S. G. F.—Sophie Tucker is married to Frank Westphal. Yes, both are performers. She is now with the Shuberts.

D. C. H.—Whiting and Burt are in vaudeville. Whiting is the man and Burt is the woman in the act.

X. H. N.—McIntyre and Heath have been together for forty odd years. Yes, they rank as the oldest living minstrel black face team.

X. G.—B. F. Keith is dead. The houses bearing his name are in all the large cities of the country.

A. D. F.—The Proctor houses in New York number about ten. Yes, they play two bills a week.

C. G. R.—The George M. Cohan Theatre is on Broadway, between 42nd and 43rd Streets. No, it is no the largest in the neighborhood.

W. J. C.—Arthur Hammerstein is the son of the late Oscar Hammerstein.

C. G. H.—Kitty Gordon is a picture as well as a stage star. She has starred

RIALTO BATTLES

ENTER THE VILLAIN

Quotation from Francis Wilson's Equity speech: "Individual contributions of $200 or $300, totalling in all about $300,000 would be needed yearly in the running of our community theatre to cover the deficit until such time as the local authorities would see the advantage of the theatre and assume responsibility." Was he alluding to the sheriff?

A FAIR VIEW

"Fair Helen" has closed for the time being and is undergoing revision. But, from its title, it can never be other than fair.

HE GUESSED IT

Floyd Stoker wants to know if the "R. S. V. P." on the N. V. A. invitations to their formal dance stands for "Reserved Strictly for Vaudeville Performers.

SURE FIRE

With prohibition a reality, performers are sure to please with the recitation, "The Face on the Bar Room Floor." 'Twill bring back pleasant memories to the audience.

FAMILIAR HEADLINES

Another Theatre for Times Square.
$1,000,000 Picture Combine Formed.
Manager Fights "Specs".
Actress Sues Playwright for Divorce.
Shakespeare To Be Revived.
Loew Extends Circuit.

YOUR CUE TO SMILE

At the billiard tourney at the N. V. A., it must have been very natural for the performers to take their cues.

MAKE YOUR OWN PUN

A headline reads: "Rehearsing Abraham Lincoln". Well! The stage is always looking for novelties.

FOR BETTER MORALS?

"The Georgia Comedy Four, an old time vaudeville act, is reforming" reads a news item. Hadn't they better reform the sentence?

THE H. C. L.

We read that Frank Gersten has lost a $5,000 suit. Golly, clothes cost a lot these days!

A MODERN SCOTT

For a' that and a' that,
The collar high and a' that,
The funny words that he employs,—
Louis is Mann fo a' that.

WILL THEY TAKE ENCORES?

If the church follows out its idea of having actors step into the pulpit, wonder if the congregation will be allowed to applaud.

TO PAREE TOOT SWEET

Now that there is a show in Paris, "only for people who understand art", where critics are barred, we'll bet our roll that we know where Sam Shipman is going to take "First is Last" when it leaves Broadway.

DRY WIT

One act that is here for a long run, although very unpopular in the booking offices is the Prohibition Act.

OUR OWN DICTIONARY

Good Gag—Very few and far between.

Girl Acts—A Good excuse for a bunch of girls to show most of their natural scenery.

Great Hit—Usually applied by press agents to acts and songs.

Good Agent—As scarce as stuff with a kick since July 1st.

Good Ideas—As numerous a the wisdom teeth of hens.

General Manager—Another name for the guy who may have to be the sucker.

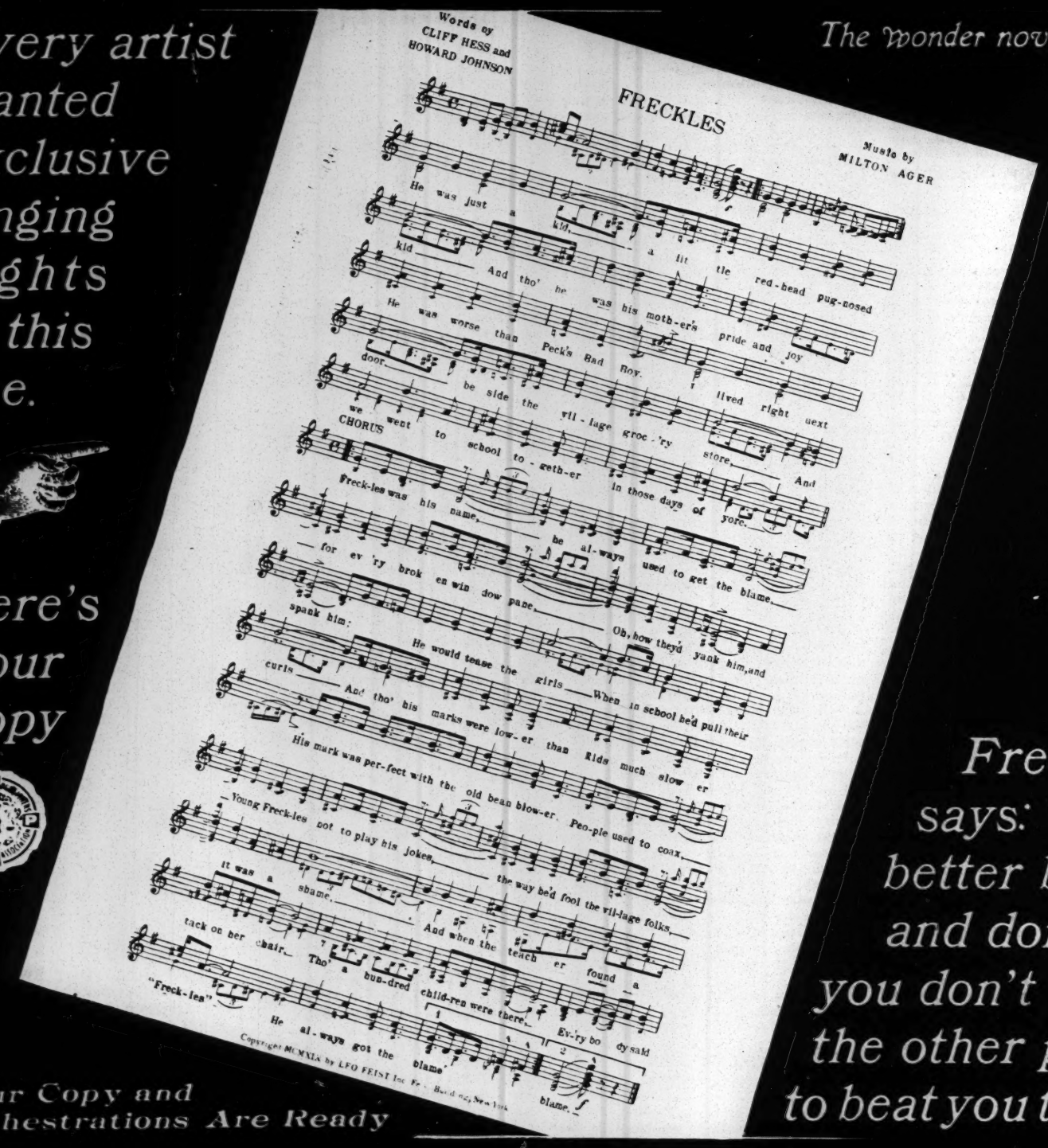
LAND SAKES ALIVE!

Have patience. I got here jess as soon as I could.

Every artist wanted exclusive singing rights to this one.

Here's Your Copy

The wonder novelty song


Words by
CLIFF HESS and
HOWARD JOHNSON
FRECKLES
Music by
MILTON AGER
He was just a kid, a lit tle red-head pug-nosed
kid And tho' he was his moth-er's pride and joy
He was worse than Peck's Bad Boy. He lived right next
door be side the vil-lage groc-'ry store, And
CHORUS we went to school to-geth-er in those days of yore.
Freck-les was his name, he al-ways used to get the blame
for ev'ry brok en win dow pane, Oh, how they'd yank him, and
spank him: He would tease the girls When in school he'd pull their
curls And tho' his marks were low-er than Kids much slow er
His mark was per-fect with the old bean blow-er. Peo-ple used to coax,
Young Freck-les not to play his jokes, the way he'd fool the vil-lage folks.
It was a shame, And when the teach er found a
tack on her chair. Tho' a hun-dred child-ren were there, Ev-'ry bo dy said
"Freck-les" He al-ways got the blame
Copyright MCMXIX by LEO FEIST Inc. Broadway, New York
blame.

Your Copy and Orchestrations Are Ready

Freckles says: "You better be up and doing if you don't want the other party to beat you to it."

BOSTON
181 Tremont Street
MINNEAPOLIS
Lyric Theatre Building
SEATTLE
301 Chickering Hall
NEW ORLEANS
115 University Pl.
ST. LOUIS
Calumet Building
CLEVELAND
Ellastone Building
BUFFALO
485 Main Street
INDIANAPOLIS
122 Pembroke Arcade

LEO FEIST, Inc.

711 Seventh Avenue
New York City

A Stone's Throw From the Palace Theatre Next To the Columbia Theatre

CINCINNATI
710 Lyric Theatre Bldg.
PITTSBURGH
312 Camerphone Building
SAN FRANCISCO
Pantages Theatre Building
CHICAGO
Grand Opera House Building
PHILADELPHIA
Globe Theatre Building
DETROIT
213 Woodward Ave.
TORONTO
193 Yonge Street
KANSAS CITY
Gayety Theatre Building
LOS ANGELES
836 San Fernando Building

BURLESQUE

AMERICAN GETS PROVIDENCE HOUSE

MAKES DEAL WITH KEITH PEOPLE

PROVIDENCE, R. I. Nov. 10.—Burlesque will return to this city again within the next few weeks, for arrangements have been made with the B. F. Keith Circuit to book the attractions of the American Burlesque wheel at their house on Westminster Street. It is now playing pictures.

This house was formerly the Westminster, and, several years ago, was a Columbia Amusement Company house. That circuit gave the house up, however, to play the Shea house, further up the street, known as the Colonial. This house was not much of a success as a burlesque house and the Columbia people gave it up at the end of last season.

It will, no doubt, be a surprise to many in burlesque to learn that this house will play the American attractions, as it was thought that the Columbia Circuit would surely get a house here, as their shows used to all get money. It was rumored during the past Summer that the Columbia people were to get the old Keith house, but, if any negotiations were started they must have fallen through. It was later announced that that circuit would build here. As the American is now to come in, there is no chance for the Columbia, as the city is not big enough for two houses.

The Westminster will be renamed when it opens as a burlesque house, and will still remain under the Keith management, playing on a percentage basis for five years.

The house will open, it is said, with F. W. Gerhardy's "Mischief Makers" on December first, the week replacing one of the poor weeks now being played by the shows between Newark and Wilkesbarre. Which one has not yet been decided.

With this house in the route through New England will, commencing December 1st, be Springfield, Worcester, Boston, Providence and the Olympic New York, Providence breaking the jump between Boston and New York.

The Westminster which is one of the best locations in the city, is being redecorated and the shows should get big business the rest of the season. The Columbia shows, when they played here a few years ago, averaged around $4,000 a week.

PETER CLARK RECOVERING

LAKEWOOD, N. J., Nov. 10.—Peter S. Clark, owner of the "Oh, Girl" Company, on the Columbia Circuit, is spending a few weeks at the Palmer House, here, with his family. He is rapidly convalescing from the recent illness which confirmed him to his home in Richmond Hill, L. I., for more than two months.

JOIN KAHN COMPANY

Harry Bernard and Harry Koler will close at Kahn's Union Square Theatre, Saturday night of next week. Joe Rose and Mitty Devere will open there the following Monday, Rose to do the producing. Koler is rehearsing with the "Frivolities of 1919," while he is working at the Square.

MANY COMPLAINTS AGAINST ROSE

NEW ORLEANS, Nov. 10.—More facts in connection with the recent trial and conviction of Lew Rose on a charge of permitting lewd dances at the Dauphine Theatre here, were divulged this week.

For a long time Rose has been operating the Dauphine under the most unsavory conditions, with the stench so permeating that the newspapers, particularly The Item, took up the battle to put him out of business and various social and religious organizations became active.

To go back to the time when Rose first started to give questionable attractions at the theatre would be to print a long list of charges, for he has been constantly before the police, always squirming out, however, under the promise that he would tone up his show, and always going along in the same old groove. The police calendar is full of charges which came to a head recently when The Item hopped on him with both feet and made his name a by-word of contamination in every quarter of the city. This paper hung it on him as "Lewd" Rose, which stuck and served in the nature of a slogan for the campaign.

In his trial, Rose tried hard to show, by the testimony of performers, employes, holders of concessions and hangers-on at the theater, that the dancing shown at the house was uplifting and artistic, and able attorneys cross-examined for a whole day before the judge and the Grand Jury which convicted. But he could make no one see it his way.

J. Gilbert Sutton, an artist for The Item, the newspaper which handled the burlesque impressario so roughly, was the first witness called for the prosecution by the District Attorney. He testified that he had witnessed a performance at the theatre on the night of Oct. 8, when Rose was charged with presenting an indecent dancing exhibition. The defense attempted to induce him to say the dancing he had seen given as an educational feature of his university was similar to that presented at the Dauphine, but he declared to the contrary.

The second witness for the state was D. H. Hihhins, a reporter for The Item. He described a performance given on Sunday, Oct. 5, as the most indecent exposure imaginable. He had not gone to the theatre with the intention of finding degeneracy, he stated, but thought the place had been overrated. When asked what he thought after he had seen the show, he said,

"I thought the indecency had been vastly underrated."

The next witness was a reporter from the Times-Picayune. He testified that his paper had investigated the Dauphine Theatre after the reports that came out following the Oct. 5 performance, and, though nothing was printed at the time pending complete investigation, enough was positively known to carry a big "story" Oct. 10. The reporter described the dancing as revolting. He also took stenographic notes and these were of damaging nature. Witnesses for the defense, however, denied the notes were accurate.

Other witnesses called were J. W. Holloway, a worker in the governmental hygiene department, Dr. William Edler, and others who were interested in putting the place out of business. They all gave damaging evidence.

SHOWS ON BOTH WHEELS DOING BIG BUSINESS

MANY GOOD REPORTS RECEIVED

Reports coming into New York from many cities on the burlesque circuits show that records are being broken repeatedly at houses on both the Columbia an American Wheels.

This season is without doubt the banner season in burlesque, and it is nothing to hear of a house doing $6,000 or more a week, which only a few years ago did from $3,000 to $3,500.

One of the reasons given for the big increase in business is the sudden prosperity of the country, which is true only to a certain extent. Another and more correct reason is the class of shows given to-day in burlesque. Among shows that got big money during the past week were

The Behman Show, which played to nearly $9,000 at the Palace, Baltimore, last week.

Peck and Jennings "Jazz Babies," which broke the burlesque record of the Haymarket, Chicago, last week, when the show did a gross business of $6,280.

Barney Gerard's "Follies of the Day," which broke all records, including holidays and extra performances, by nearly $500 at the Casino, Brooklyn, last week. They did $8,075 on the week.

HELPS RED CROSS DRIVE

OMAHA, Neb., Nov. 7.—On a temporary platform erected in front of the court house, Primrose Semon, assisted by the chorus of the "Burlesque Wonder Show," inaugurated a series of out-door entertainments here, in behalf of the local Red Cross Drive. It was arranged by E. L. Johnson, manager of the Gayety Theatre, here.

EXPECTS DIVORCE

Kitty Warren, soubrette of Tom Sullivan's "Monte Carlo Girls," hopes to be granted a divorce from her husband, James Elliott of Toledo, in Philadelphia next week. Miss Warren intends to marry Dr. J. R. Watson of Pittsburgh next spring.

JOINS REID SHOW

Hy Jansen joined Jack Reid's "Record Breakers" in Worcester last week, replacing Henry Speilman. Jansen was with Reid last season but did not go out with a show this season as he was playing vaudeville in the South and Southwest.

ERNEST MACK OPENS

DETROIT, Mich., Nov. 10.—Ernest Mack opened at the Gayety here yesterday with the "Girls of the U. S. A." working opposite Lew Hilton.

LYONS IN SANITARIUM

MUSKOKO, Can., Nov. 6.—Joe Lyons, burlesque "straight" man, is confined at a Sanitarium here. He is doing well and would like to hear from his friends.

(Burlesque News continued on Pages 27 and 31)

"MISCHIEF MAKERS" ONE OF THE BEST SHOWS OF SEASON

Not alone is Fred Gerhardy's Mischief Makers a better show from a comedy-standpoint this season than last, but it is one of the best laughing shows we have seen at the Star this season. It is a fast show as well, and one can see the fine touch of Joe Wilton behind it all, for he keeps things going at top speed during the entire performance.

Wilton is one of those clean light comedians whom one seldom sees in in burlesque. He knows the value of a laugh and gets it, but he does not try to overdue it. He works most of the time "straight," feeding the comedians for no end of laughs. He is a classy dresser, has great stage presence and can talk. Summed up, he is the Al Reeves of the American Circuit.

Joe Freed is the principal comedian and we might say here that this young man's work has improved wonderfully this season for he is now one of the best laugh getters who has appeared at this house up to now. He is doing an eccentric Dutch. His dialect is good, and he does not deviate from it for an instant while doing the character. His makeup is funny, as he is himself.

Sam Raynor is doing comedy opposite Freed. This is the first time we have seen him and we like the way he works. He impresses one as being a pantomimic comedian in the judging by the way he works. He is doing and eccentric comedy role, is a good tumbler and bumper and can dance.

Johnny Crosby is doing his "wop" and is developing into a good comic. Wilton has given him more to do this season. He has been used mostly in the past for his singing, which has always got him by. But the few comedy scenes he was in last Thursday night, were well done.

Bonnie Lloyd stands out better in this show than in any we have ever seen her in before. She is a fast, vivacious, shapely little girl who won her audience at once. She has personality and lots of it. She knows how to put a number over, can read lines and knows how to work up scenes. She can dance, do splits gracefully and nothing seems too hard for her. Her costumes are pretty and dainty. She stands out far above the other women in the cast. Miss Lloyd is one of the best all round soubrettes we have seen so far at this house.

Julia Morgan is the ingenue. This is her first season as a principal and she is making good. She has a natural way of working and a very pleasing one. She can put a number over and is one of the best syncopated singers who has appeared at this house so far. Her costumes are pretty.

Mabel Clark is the other soubrette but she lacks that dash she used to have and does not work with the vim she did seven or eight years ago when she was with the Gay Masqueraders.

Freed and Raynor make their entrance through the front of the house, interrupting Miss Morgan while she is singing her opening number with the chorus. This started the fun, which kept up during the entire show.

The husband bit was amusing, the way it was done by Wilton, Freed, Raynor and the Misses Lloyd, Morgan and Clark. It finished with a comedy boxing bout between Freed and Miss Morgan and a dance by Raynor.

A comedy talking specialty in one, offered by Wilton, Crosby and Miss Lloyd, went big. It gave Crosby his big opportunity to do comedy and he accepted it. The cop bit pleased as offered by Wilton, Freed and Raynor. "Who, Me, What" was another bit that went over for laughs as done by Wilton, Freed, Raynor and Crosby. This was followed by a burlesque opera scene offered by the four men.

The "Magic" bit had many good laughing situations and was different. Wilton, Freed and Raynor were in it. Crosby followed this with a song that stopped the show. This is one young fellow that knows how to get a number over with the right feeling.

The "Hours" was a novelty number that was well staged and nicely worked up. Freed and Raynor added enough of comedy to this number to make it good. It was done by Miss Lloyd and the chorus. The Mind reading bit was successfully done by Wilton, Freed and Miss Lloyd.

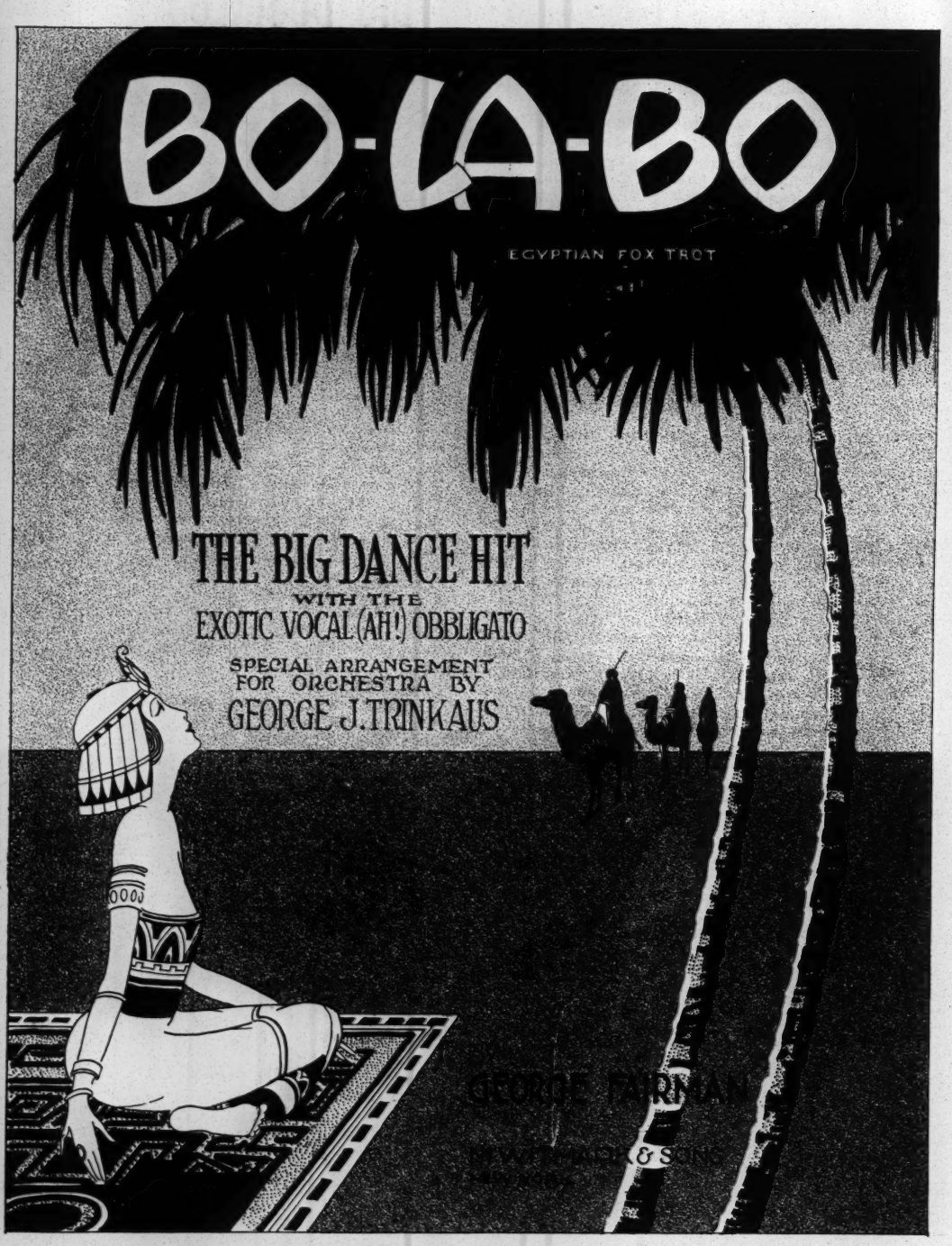
A comedy talking specialty in one was offered by Wilton and Freed. Wilton did the comedy while Freed fed him.

"Oh, what a Pal was Mary" was never sung better than the way Crosby offered it in one.

The Mischief Makers has a fine lot of girls, who are both good looking and shapely. The show, staged by Wilton, is one of the best of the season. Sid.

Where ___ or-i-en-tal breez-es blow. On ____ our way ____

The Sensation



Car - ry me to Cai-ro, ____ Day ____ by day, ____

CHORUS

Bo - la - bo ____ Bo - - - la - bo, ____ - Bo - - - la - bo! ____

Let us drift a - while, Down the dream-y Nile, Bo - - - la - bo! ____

M. WITMARK & SONS
NEW YORK

MELODY LANE

Composers' Society Plans Big Membership Drive

Writers Forming Committees to Call on Publishers to Induce Them to Return to the Organization. $105,000 in Treasury to be Divided

A big meeting of the members of the American Society of Composers, Authors and Publishers was held last week at which definite plans for the launching of a big drive to secure more members and further the scope of the society were adopted.

A number of committees were formed to call upon publishers in an endeavor to get them back into the organization. The first of these committees was composed of the writers connected with the Waterson, Berlin & Snyder company. These are to call upon Mr. Waterson and prevail upon him, if possible to join the organization.

At present there is in the treasury of the society over $105,000 and some means of division of this sum has to be found. Just now any distribution of the funds is not practicable due to the fact that both the Broadway Music Corporation and the Waterson, Berlin & Snyder company have resigned from the organization. Their composers and writers however are still members and as their rights to a share of the money is vested in part with their respective publishers, any means of division of the money is obscure. This reason is one of the strong ones advanced as to the necessity of getting these two publishing houses back into the organization.

The members of the society are enthusiastic over the outlook and almost without exception predict that within five years the income which publishers and writers are to receive from it will exceed that received from the phonograph companies and roll manufacturers.

MADELINE PROSS FEATURED

Madeline Pross, who is now on the road with Gus Hill's "Bringing Up Father" Co., is being featured in the piece and is scoring a hit at every performance with Richmond's new ballad Fox-Trot "In Your Arms." Miss Pross has met with much success in musical comedy and has played the lead in "Robin Hood," as well as having been with many of the big time vaudeville acts. She is a fine performer, versatile and accomplished and has played leading roles in all kinds of productions ranging from dramatic stock to musical comedy.

KORNHEISER SEES "IRENE"

Phil. Kornheiser made a trip to Washington to see the opening performance of "Irene," the new James Montgomery, Joe McCarthy, Harry Tierney musical play which comes into the Vanderbilt Theatre next Monday.

"SUNSHINE" LEADS IN SALES

In seven of the larger cities of the country the new Harry Von Tilzer song "Carolina Sunshine" is the leading seller. It is a high priced publication and is one of the biggest sellers ever published by the Tilzer house.

COMPOSERS MAKE ROLL

Lee Roberts, composer of "Smiles," "Patches" and other popular numbers, and Max Kortlander, writer of "Tell Me," colaborated in playing the Q. R. S. roll of "In Your Arms." The combined efforts of the two composer-pianists should be a wonder in the roll line.

DELLON WITH THE BDWY.

Harold Dellon, formerly with the Gilbert & Friedland Co., is now connected with the professional department of the Broadway Corp.

HARRIS GETS BARTON SONG

Chas. K. Harris has secured the publication rights to the James Barton song "Come On To That Creole Dance" which the comedian sings in the first act of the "Passing Show of 1919" now playing at the Winter Garden. Joe Gold and Eugene West are the writers of the number.

BILLIE SHAW WRITES LYRICS

Miss Billie Shaw, the dancer, is writing the lyrics of a number of songs in colaboration with Jack Stern, composer of "Alcoholic Blues," "Turkestan" and other songs. Miss Shaw has furnished the lyrics for six numbers which will be issued within the next few weeks.

NO EXCLUSIVE WORD RIGHTS

The proposed plan of the Aeolian Co. to sign up the exclusive word roll rights of a number of the music publishers went into the discard when the matter was taken up by members of the Music Publishers' Protective Association at a meeting last week.

Exclusive rights of the word rolls were looked upon with disfavor among all of the leading publishers and whether it be the Aeolian Co. or any other reproducing company, it is believed that it would not work out for the good of the music business at large.

The move of the Aeolian Co. in suggesting the plan is said to have been inspired by a move of another reproducing company which has in its catalogue the exclusive rights to the word roll of a few compositions. Fearing that this might spread to a big catalogue the Aeolian Co. is said to have started out on an exclusive tour of its own and felt out the various publishers.

The expression of the musis publishers who discussed it however will doubtless discourage any further steps in that direction and it is reported that the concern already having the exclusive rights to a few numbers are willing to release them.

PRYOR HAS NEW MARCH

Arthur Pryor has composed a new march called "The American Legion." It was played for the first time in public on Tuesday at the Capitol Theatre by Pryor's band wit the composer conducting.

VON TILZER SHOW FINISHED

Harry Von Tilzer has completed the musical score of a new piece upon which he has been working for several weeks. It will be presented sometime this season in a prominent Broadway theatre.

BORNSTEIN IN THE WEST

Ben Bornstein, of the Harry Von Tilzer Co., is making a trip through the middle west visiting the various branch offices of the firm in addition to calling upon the trade.

SHAPIRO MAKING ROLLS

Ted Shapiro, who has furnished the piano accompaniments for a number of big time vaudeville acts is now making player piano rolls. He has signed for the Imperial Co. of Chicago.

MIKE MORRIS ARRESTED

Mike Morris, the music man, was arrested on Saturday in a raid on a Forty-fifth street cigar store in which dice are frequently thrown for cigars and occasionally, so it is alleged, for higher stakes.

Quite a few people were present on Saturday and merry jests and vocal quips were passing back and forth to the accompaniment of clicking bones and snapping fingers when the police swooped down upon the place.

Mike Morris was all out of luck on Saturday and was one of the first to be picked up by the cop. Mike protested and explained but all to no avail for the surf officer placed him under arrest and in company with others took him up Broadway's busy thoroughfare to the 47th St. police station. Mike pulled his hat down over his eyes and looked neither to the right or left, but in spite of this was recognized by several people of the music and theatrical world.

At the police station, the desk man took the names, addresses and business connections of Mike and his companions under arrest and held them for court trial according to the usual procedure in connection with those accused of crimes and misdemeanors.

At the Fifty-fourth St. court on Sunday morning Magistrate Doures after hearing the evidence of the policemen and the various defendants discharged them all.

REMICK REJOINS SOCIETY

Jerome H. Remick & Co. have rejoined the American Society of Composers, Authors and Publishers and in future all of the Remick compositions will be included in the catalogue of the society. None can be played for profit in public without consent of the society.

STERN SONGS AT STRAND

During the past week, the Strand Theatre orchestra had in its repertoire the Stern songs "Now I Know" and "You Didn't Want Me When You Had Me."

CHICAGO BOOSTS RENTS

The State Lake Building in Chicago, in which a number of music publishers have branch offices, has announced a one hundred per cent increase in the rental of its offices for the year commencing May 1st, 1920. Office space in the windy city's theatrical district is almost as scarce as it is along Broadway which is doubtless one of the reasons for the big advance.

McKINLEY SONG ON RECORDS

The Premier American Quartet, of phonograph fame, consisting of Billy Murray, Steve Porter, Donald Chalmers and John Young are busy these days. In addition to a concert tour already booked they are making records for the phonograph companies daily. "Floatin' Down to Cotton Town," a new McKinley Music Co. number, has been recorded by them for the Victor, Emerson, Pathe, and Vocalion companies.

"PALS" A HIT IN FRISCO

"Pals," a recent publication of Sherman Clay & Co., is one of the outstanding song hits in San Francisco and the entire coast as well. The song is by Gilbert Wells and Lynn Cowan and during the past week was featured at the California Theatre by Halers' orchestra, Dr. De Manville's Tivoli orchestra and also by Jack Wise with a chorus of thirty girls with the Will King musical comedy at the Casino. Harry Hines, principal comedian with the Fanchon-Marco "Let's Go" revue at the Curran is making a big hit with the song.

AKST WINS TOURNAMENT

The songwriters' billiard tournament which ran last week at Daly's was won after much excitement by Harry Akst, the dark horse in the race.

Writers from almost every publishing house and a big crowd of music men witnessed the contest. Among those who made a try at the big prize was Halsy Mohr, Bud De Sylva, Lester Santly, Harry Santly, Grant Clarke, George Meyer, Artie Mehlinger, I. Caesar and a half dozen more, all of whom were sure winners at the start.

An admission of thirty cents was charged and all the witnesses declare that it was the best show for the money in town. There was a laugh with every shot.

Some big money changed hands on the match and all the favorites lost. Naturally the money that changed hands wasn't the heavy money of royalty time, but just the every day big money of the songwriter.

DREYER WRITES A NEW ONE

Dave Dreyer has just placed his latest song "Lonesome Land" with the A. J. Stasny Music Co.

SULLIVAN WITH JACK MILLS

Gus Sullivan is now with the Jack Mills Inc. Co. and is in charge of the company's Boston office.

FEIST HAS BIG SELLERS

The Leo Feist catalogue contains many hits this season and in consequence thereof the shipping department of the house is rushed with business. Among the leaders are, "I Know What It Means To Be Lonesome," "The Vamp," "Golden Gate," "At the High Brown Babies Ball," "There's a Lot of Blue Eyed Marys Down in Maryland," and "By the Campfire."

DREW POST CELEBRATES

An entertainment and smoker, marking the first social function of the S. Rankin Drew Post of the American Legion, made up mostly of theatrical men, was held this week at Keen's Chop House to celebrate the anniversary of the armistice. The evening was well attended, and the affair was given considerable color, most of the members appearing in uniform.

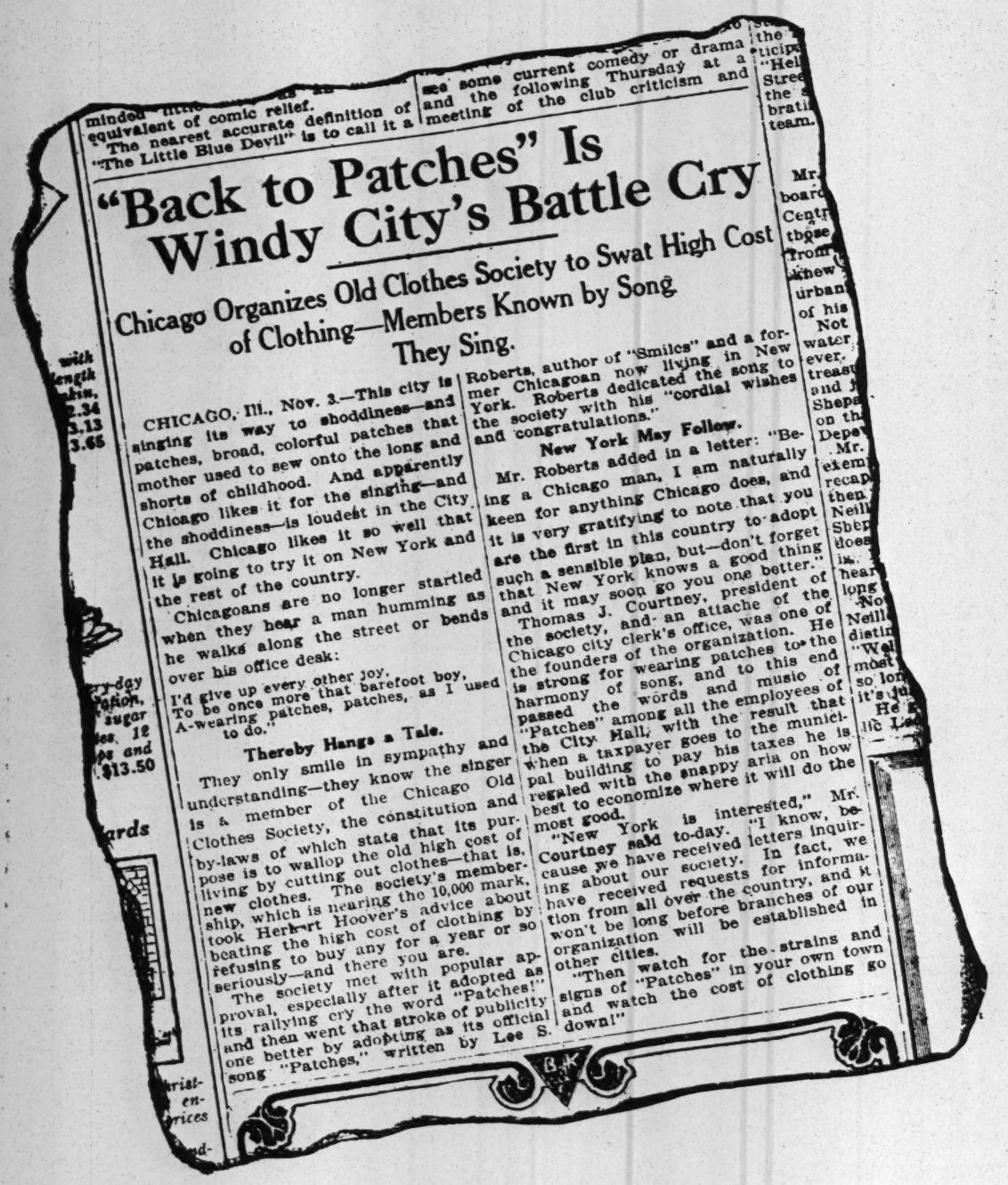
Raymond Hitchcock was master of ceremonies of the entertainment, which consisted of the Capitol Theatre Beauties, Charles Brown, John Cumberland, Charles Juddels, Roy Atwell, Arthur Hurley, Cecil Crevelli, Jacob Kingsbury, the United States Naval Band, the Navy Glee Club Quartette, Ralph Navarra, Norman Sper, and a moving picture of Broadway celebrating armistice night one year ago.

The Armistice Night celebration of the post was in the hands of a committee consisting of Howard J. Green and James Loughborough. The entertainment was provided by Arthur Rankin, chairman of the entertainment committee.

PATCHES

By LEE S. ROBERTS

Composer of "SMILES"



"Back to Patches" Is Windy City's Battle Cry

Chicago Organizes Old Clothes Society to Swat High Cost of Clothing—Members Known by Song They Sing.

CHICAGO, Ill., Nov. 3.—This city is singing its way to shoddiness—and patches, broad, colorful patches that mother used to sew onto the long and shorts of childhood. And apparently Chicago likes it for the singing—and the shoddiness—is loudest in the City Hall. Chicago likes it so well that it is going to try it on New York and the rest of the country.

Chicagoans are no longer startled when they hear a man humming as he walks along the street or bends over his office desk:

I'd give up every other joy,
To be once more that barefoot boy,
A-wearing patches, patches, as I used to do."

Thereby Hangs a Tale.

They only smile in sympathy and understanding—they know the singer is a member of the Chicago Old Clothes Society, the constitution and by-laws of which state that its purpose is to wallop the old high cost of living by cutting out clothes—that is, new clothes. The society's membership, which is nearing the 10,000 mark, took Herbert Hoover's advice about beating the high cost of clothing by refusing to buy any for a year or so seriously—and there you are.

The society met with popular approval, especially after it adopted as its rallying cry the word "Patches!" and then went that stroke of publicity one better by adopting as its official song "Patches," written by Lee S. Roberts, author of "Smiles" and a former Chicagoan now living in New York. Roberts dedicated the song to the society with his "cordial wishes and congratulations."

New York May Follow.

Mr. Roberts added in a letter: "Being a Chicago man, I am naturally keen for anything Chicago does, and it is very gratifying to note that you are the first in this country to adopt such a sensible plan, but—don't forget that New York knows a good thing and it may soon go you one better."

Thomas J. Courtney, president of the society, and an attache of the Chicago city clerk's office, was one of the founders of the organization. He is strong for wearing patches to the harmony of song, and to this end passed the words and music of "Patches" among all the employees of the City Hall, with the result that when a taxpayer goes to the municipal building to pay his taxes he is regaled with the snappy aria on how best to economize where it will do the most good.

"New York is interested," Mr. Courtney said to-day. "I know, because we have received letters inquiring about our society. In fact, we have received requests for information from all over the country, and it won't be long before branches of our organization will be established in other cities.

"Then watch for the strains and signs of "Patches" in your own town and watch the cost of clothing go down!"

A Hint to Performers and Orchestras

Send for orchestration in any key — FREE

Published by
G. SCHIRMER
3 East 43d St., N. Y.

REGINALD BARLOW has been engaged by Mrs. William B. Harris for the cast "When A Man 's a Man'.

PHOEBE FOSTER will have the leading role in "Three's A Crowd".

VERA MICHELENA and Donald McDonald have been engaged by Oliver Morosco for "Merry Mary Brown".

GREEN AND SPAN have been booked out of Boston for the balance of the Keith time.

BEN HARRISON, of Ben Harrison & Maidie Burr, has been engaged by Comstock & Gest to play the Harry Fox part with the Dolly Sisters in "Oh Look". Miss Burr leaves for her home in Birmingham, England, shortly.

MME. CARRO GREENE and Co. opened at the Great Northern Hippodrome, Chicago, last week, making their first appearance in vaudeville. Mme. Green formerly appeared in Grand Opera.

WILL REED DUNROY has been appointed publicity director for the Central Music Hall, Chicago.

BERTHA KALISH, who has been visiting her home in England, has just returned.

TRIXIE FRIGANZA, while playing in San Francisco in her new vehicle, "Poor Mama", was the guest of the Advertising Club at a banquet.

E. D. PRICE, manager of the Alcazar Theatre, San Francisco, and his wife are making a four weeks tour of Southern California, combining business and pleasure.

E. G. WOODS has been placed in charge of the Rainbow Lane at the Fairmont Hotel, San Francisco.

EDNA MAY OLIVER and Ned Sparks have been engaged by Harry Wardell for a new Victor Herbert play.

OLLIE YOUNG and April have been engaged to produce several novelty effects in "The Dream Girl", a forthcoming K. and E. production which Edgar McGregor will stage.

GRACE TREMONT, who has been doing a vaudeville act with Berth Bernard, announces that they have desolved partnership.

HAZEL JOSLYN is doing a double singing, talking and dancing act with a male partner under the name of Joslyn and Sheldon.

ROSE KLINE, of the vaudeville team of Kline and Fraser, will soon appear in a single now being specially written for her.

MACEY HARLAM has been engaged for "When A Man's A Man".

RAY MILLER'S Black and White Melody Boys have been signed by Ed Wynn for his carnival.

RUTH MILLER confirmed the report last week that she has been secretly married for a month to a tenor, formerly with the Scotti Grand Opera Company.

HELEN BOLTON and George Tribert have been engaged by Harry Wardell from his new Victor Herbert musical play now in rehearsal.

JOE CAPELLO has been engaged as musical director for the Wilbur Mack act in vaudeville.

CURTYNE ENGLER has been added the cast of "Merry Mary Brown".

WARNER BAXTER has been added to the cast of "Seven Miles to Arden".

ABOUT YOU!! AND YOU!! AND YOU!!

CHARLES WRIGHT and Beth Franklin have been engaged by Oliver Morosco for roles in "Linger Longer Letty".

EDDIE GOLD has been engaged as pianist for the James Chesny act.

WALLIS CLARK has been signed for an important part in "Seven Miles to Arden", by Oliver Morosco.

SARAH ELIZABETH REYNOLDS has been engaged for a part in "The Lifting of the Mask", a forthcoming Shubert production.

MARGIT LEARASS, a Norwegian girl, recently married to Evan Tarasof, has been engaged as premiere danseuse for the Chicago Grand Opera Company.

HAROLD HEATON has written a play called "The Second Generation" which the Shubert's have accepted for production.

ROLLO PETERS leaves the Teatre Guild on November 15, to get ready for a business venture in London.

OTTO HARBACK has just completed a new play called "Ready to Occupy".

GEORGE FREDERIK is manager of the new Elsie Janis war revue.

WALTER ROSENBERG, it became known last week, has changed his name to that of Walter Reade and will, hereafter, be known by the latter.

JANE COWL will appear in the leading role of the Selwyns latest production, "Smilin' Through".

PHILIP HARKER, the English scenic artist who is to design the scenery for "Aphrodite", arrived in this country last week.

LADY MAXWELL-WILTSHIRE, an English actress engaged for Oscar Asche's new play "Mecca", arrived in this country last Monday.

LYN OVERMAN and Ben Mulvey have been engaged by Oliver Morosco for his new musical production "Merry Mary Brown".

JAMES K. HACKETT has been engaged by the Theatre Guild for the leading role in "The Rise of Silas Lapham".

MILT COLLINS has an entirely new monologue for vaudeville, written for him by Aaron Hoffman.

W. W. BAGLEY, assistant treasurer of the Rialto and Rivoli has a new baby girl at his house.

IRVING DEAKIN has been engaged as press representative for the new Elsie Janis show.

Mm. VIOLET BESSON, former vaudeville headliner, has been selected by Robert McLaughlin for the feature role in "The Eternal Magdalen," to be presented in London early next year and has sailed for Europe.

ESTER WALKER has joined the cast of "Hello Alexander."

HOWARD E. ROGER'S has filed a petition in bankruptcy with liabilities of $3825 and no assets.

J. H. MAYER, formerly dramatic editor of the Cincinnati Commercial Tribune, is new director of exploitation for the Universal Film Co.

NORMAN TREVOR will recast "Toby's Bow" as soon as he has opened as leading man with Billie Burke in Caesar's Wife.

HARRY S. JACOBSTEIN, who has been manager of the Astor Theatre, is deserting the theatrical business for that of real Estate.

CHARLES DILLINGHAM has been elected chairman of the entertainment committee for the American Legion's gala performance, to be held at the Hippodrome Dec. 23.

GILDA GRAY, who was in the Shubert Galeties of 1919, now playing in Boston, was withdrawn from the cast last Monday and has gone into another Shubert Show.

WILLIAM CARYL has completed casting for Bruce Reynolds' new play, Lifting the Mask, which will go into rehearsal next week.

MABEL WITHEE has signed a long term contract with John Cort. She is now appearing in "Just a Minute."

HARRY WELSH and SAN GREEN, with "The Follies of the Day," while playing Boston put on their vaudeville act in two of the variety houses there.

HALLIE MANNING, of Billy Rock's new vaudeville act, was married last Thursday to Gordon MacNichol, Blanche Ring's son.

WILL H. SMITH has signed with Oliver Morosco to become general director of all his musical plays.

GEORGE MOSER has transferred his activities from Famous Players-Lasky to Goldwyn.

ELSIE JANIS, Cressy and Dane, George Trent and Ellen Tate, Varden and Perry, Stella Hoban, Happy McNulty and Ray Walker appeared in the Over-Seas Show given at the Elk's Club last Sunday night.

GRACE GEORGE will appear in the leading role of Sir Arthur Wing Pinero's new play, 'Getting Ready," soon to be produced. Darie Sawyer also will have a principal part.

WARDA HOWARD sailed for the Orient last week to head a stock company which will play American successes in China and Japan.

SIDNEY TAYLOR has returned to New York after two years in the West. He is in vaudeville with a sketch entitled, "A Thousand Dollars."

MAE WHITE, after an illness of more than a year, soon will join her former partner, Dick Knowles, in a new vaudeville act.

ANNA CHAPLIN, prima donna of the Kewpie Dolls, was tendered four parties in Newark during her engagement at the Gayety there.

GRACE KEESHON, for several seasons one of the Winter Garden beauties, has been made a principal.

DAINTY MARIE was hurt last week while playing in Chicago at the Palace. She lost her grip on the rings, while working.

THURSTON HALL, Frank De Noble, Fred Carroll and Paul Packard have been added to the cast of Oliver Morosco's new production, "Merry Mary Brown".

JOHN POLLOCK was elected to the office of Mayor of Leonia, N. J., last Tuesday.

AL SANDERS, former wine agent but actor, joined the cast of "Hitchy Koo' Monday night.

WARNER BAXTER and Winifred Bryson will be seen in "Seven Miles to Arden".

ALICE CLAYTON, actress, of 205 West 135th Street, was before Magistrate Kochendorfer of the Jamaica Court Friday for speeding. Sentence was suspended.

ESTHER WALKER has joined the cast of "Hello, Alexander." She opened with this show but was transfered to "Monte Christo; Jr."

AUGUSTIN DUNCAN is staging "When a Man's a Man", which Mrs. Henry B. Harris is producing. He formerly was an important figure in the Theatre Guild.

JESSICA BROWN is to have a role in the new Victor Herbert operette, which Harry Wardell is to produce.

VERNON STILES, the tenor, starts a vaudeville tour this week at the Orpheum in St. Louis.

THE MOSCONI BROTHERS have decided to split their vaudeville act. Louis will continue in vaudeville and Charles will go into business.

CHARLES LEORA, an acrobat, was injured as the result of a fall while doing his act at Pantages in Portlandt, Oregon, last week.

PAUL R. STONE, formerly of the vaudeville act of Paul and Marion Stone, is now doing publicity for the Moffet Studios in Chicago.

A. O. BROWN, manager of the Playhouse, has returned to the theatre after a week's absence caused by tonsilitis.

JAMES PLUNKETT, the vaudeville agent, is recovering from an attack of influenza in Lakewood.

MR. and MRS. NICHOLAS KOVAC received a baby girl at their home in Baltimore recently.

MOLLIE DORN, one of the Dorn Sisters, was married to A. H. Leiber, a non-professional, in St. Louis recently.

JIMMIE O'DAY, formerly with the Primrose Minstrels, has been discharged from the San Francisco hospital and will open soon in a new act.

J. ELWOOD, juvenile with the second "Take It From Me" vompany, is recovering from an operation for appendicitis.

J. M. Simons, of the Central Theatrical Trunk factory, was married last week to Helen Elizabeth Blegemann in Philadelphia.

HARRY ROYSTER, formerly assistent to Will H. Page, with Comstock & Gest, is now ahead of the Southern company of "Tea For Three".

FRED SPEARE and his act, "Everyman's Sister," have been booked for a tour of Australia, opening in Sydney.

GEORGIE STONE and "Cuddles" Richards have been signed to play the leading roles in the production of "The Band-Box Revue," being put out by Arthur Lyons and Max Rudnick.

HENRY NEEDLES, formerly manager of the Strand, Bridgeport, Conn., is new manager of the Regent, Norwalk, Conn.

HARRY VON TILZER'S

RUNAWAY YEAR, THE SAME OLD LUCKY HOUSE FOR ACTORS

NOTHING BUT HITS

BETTER THAN "I WANT A DOLL." A CINCH HIT

Lyric By Andrew B. Sterling Music By Harry Von Tilzer

THEY'RE ALL SWEETIES

MALE AND FEMALE VERSIONS

DOUBLES FOR TWO MEN OR TWO GIRLS

LOTS OF EXTRA CHORUSES

A BEAUTIFUL OBLIGATO for HIGH CLASS SINGERS

CAROLINA SUNSHINE

YOU WILL HEAR IT EVERYWHERE

WONDERFUL WALTZ FOR ORCHESTRAS AND BANDS

CAROLINA SUNSHINE

BEAUTIFUL DUET FOR SINGERS

Another Missouri Waltz

CAROLINA SUNSHINE

This is our Star Number
It's going to Sweep the Country
Lyric by WALTER HIRSCH
Music by ERWIN SCHMIDT

The Most Beautiful Irish Ballad in the Market

EVERY TEAR IS A SMILE IN AN IRISHMAN'S HEART

Lyric by Dan Sullivan
Music by Monte Carlo and Alma M. Sanders

I AIN'T 'EN GOT'EN NO TIME TO HAVE THE BLUES

A Great Harmony Song
A Great Patter Chorus

BEAUTIFUL SPOTLIGHT SONG

CAROLINA SUNSHINE

GREAT FOR QUARTETTE

SONG AND INSTRUMENTAL

CAROLINA SUNSHINE

GREAT FOR DUMB ACTS

AN OVERNIGHT HIT

WHOA JANUARY

(YOU'RE GOING TO BE WORSE THAN JULY)

A Song Full Of Laughs, Up To The Minute

By Andrew B. Sterling and Harry Von Tilzer

VAN & Schenck's Big Hit

OPEN UP THE GOLDEN GATES TO DIXIE LAND

Lyric by Jack Yellen

A Riot of Laughs

WHEN MARIUTCH MAKES DA SHIMMIE SHE WAB

The Best Italian Song in Years By Sterling & Von Tilzer

Still Going Big

SOMEBODY'S WAITING FOR SOMEONE

This Ballad will Never Die

Better than, Says I to Myself

SURE AND IT'S ME THAT KNOWS

This is Some Real Irish Song

HARRY VON TILZER MUSIC PUBLISHING COMPANY, 222 West 46th Street, N. Y. City

BEN BORNSTEIN, Gen. Mgr. MURRAY BLOOM, Pro. Mgr.

HERMAN SCHENCK, Asst. Pro. Mgr.

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San Francisco: CARL LAMONT, Mgr., Pantages Bldg.

London: HERMAN DAREWSKI, Ltd.

VAUDEVILLE BILLS For Next Week

NEW YORK CITY.

Riverside—Potter & Hartwell—"Extra Dry"—Gallagher & Rolley—Winston's Seals.
Colonial—Vallecitas Leopards—Harry Cooper—Roy Harray & Co.
Alhambra—Mabel Burke & Co.—Herberts Dogs—Guy Voyer & Co.—"Once Upon A Time"—Hyson Dixon & Co.—Bert Hanlon.
Royal—U. S. Glee Club—Clinton & Rooney—Maxine Bros. & Bobby—Joe Laurie—Allman & Nally—Bert Baker & Co.—Bennett & Richards—Killon & Dare.

BROOKLYN

Bushwick—Page, Hack & Mack—McKay & Ardine—Geo. A. Moore—Ethel McDonough.
Orpheum—Nita Jo—"$5,000 a Year"—Bee Palmer & Co.— Du For Boys—Creole Fashion Plate—Duffy & Sweeney—Sylvia Loyal & Co.—Alfred Farrell & Co.—Henry Lewis.

BALTIMORE

Maryland—Moran & Wiser—Hunting & Francis—6 Kirksmith Sisters—Dave Roth—Mabel McCane & Co.— Wish Winn—"Ragged Edge."

BOSTON

Keith's—"Clubmates"—Lucy Bruch—Mullen & Frances—Bothwell Browne—Ramsdell & Deyo—Claire & Atwood—Martyn & Webb— "The Cat"—Geo. Yeoman.

BUFFALO

Shea's—Belle Baker—Sylvester & Vance—Leon Varvare—Fenton & Fields—J. & S. Leonard & Co.—Nonette—Anderson & Yvel—Arco Bros.

CLEVELAND

Hippo—Great Johnson—Frances Kennedy—Carlos Sebastian & Co.—"Kiss Me"—Ruth Budd.

CINCINNATI

Keith's—Vera Sabine & Co.—Jack Inglis Frank Gordon, Smith & Austin—Olympia Desval—Rae Samuels.

COLUMBUS

Keith's—Mary Howard & Co.—Edwin George—Dickinson & Deagon—O'Neill & Keller—Sam Liebert & Co.

DAYTON

Keith's—The Migleys—Rome&Cowan—Maria Lo—Lohse & Sterling—Alexander Kids—Valerie Bergere & Co.—Powers & Wallace.

DETROIT

Temple—Allan Rogers—"For Pity's Sake"—Elida Morris—Langford & Frederic—Vittario & Georgette—Cervo—Swor Bros.— Challon & Koka.

ERIE

Colonial—Rinoldo Bros.—J. R. Johnson & Co.—Mr. & Mrs. J Barry—Walter Brower—Lewis & White.

GRAND RAPIDS

Empress—Myrtle & Jas. Dunn—Ashley & Dietrich—"American Ace"—Francis & Overholt.

HAMILTON

Lyric—Gruber's Animals—Juggling Nelsons—E. & E. Adair—Quixey 4—Jackie & Billie—Mack & Earle.

INDIANAPOLIS

Keith's—3 Stewart Sisters—Zardo— Emmet De Voy & Co.—Hugh Herbert & Co.—Marris & Campbell.

LOUISVILLE

Keith's—Mary Anderson—Alice Hamilton—Bob Hall—Kingsley Benedict—Peggy Brennan—"Artistic Trio"—"Reckless Eve."

LOWELL

Keith's—Santos & Hayes—Chas Ahearn & Co.—Gossler & Lusby—Fallon & Brown—Lance & Hopper—Aerial Mitchells—Edward Hill.

MONTREAL

Princess—Ward & Van—Scotch Ladis & Lass— Masters & Kraft—Martin & Florence—Horlick & Sarampa Sisters.

OTTAWA

Dominion—Patricola—Columbia & Victor.

PITTSBURGH

Davis—Johnson Baker & J.—Herman & Shirley—Morgan Dancers—Bert Melrose.

PHILADELPHIA

Keith's—Ruth Roye—Donald Sisters—Frank Gaby—3 Beatties—"Magic Glasses"—Bailey & Cowan—Tom & K. O'Meara—Nippon Duo—Wilkie Bard.

PROVIDENCE

Keith's—Countess Verona—"Mrs. Wellington's S."—Will Oakland & Co.—"On the High Seas"—Miller & Mack—Aileen Stanley—Martin & Glass.

PORTLAND

Keith's—Mme. Herman— Ben Bernie—Henry & Moore—Prosper & Moret—Gualano & Marguerite—Helen Gleason & Co.

ROCHESTER

Temple—Cressy & Dane—Jazzland Naval 8— Diamond & Brennan—Breen Family—Ryan & Healy—Elinor Cochrane—Nan Gray—Novelty Clintons.
SK Beau J.

SYRACUSE

Crescent—Wm. Gaxton & Co—Helena Fredericks & Co.

TORONTO

Shea's—Wilson Aubrey Three—"Dream Stars"—Brendel & Burt—Pielert & Scofield—Kennedy & Burt—Jim, Jazz King—Friscoe.

TOLEDO

Keith's—Meyers & Noon—Bobby & Nelson—Rubeville"—McMahon & Chappelle—Stanley & Burns—The Brads—Leightners & Alexander.

YOUNGSTOWN

Hippo—Ann Gray—Lew Dockstader—Clark & Bergman—Joe Towle—Beliot 3—Gautier's Toyshop.

WASHINGTON

Keith's—Imhoff, Conn & Co.—Alice Lloyd—Crawford & Broder—Gautier's Bricklay—Beth Beri & Co.—The Levolos.

WILMINGTON

Garrick—Chas. Wilson—"Memories"—Hampton & Blake—Sherwin Kelly—Merrian's Dogs—Foley & La Tour—Petticoat Minstrels—Fay Courtney & Co.

CHICAGO

Palace—Gibson & Connell—Oliver & Olp Sidney Phillips—Patricola & Myers—Harriet Rempel & Co.—Andrew Macs—Fink's Mules—Ishakawa Japs.
Majestic—Gene Greene—Kranz & La Salle—Chas. Grapewin & Co.—Foley & O'Neil—Toto—Mason & Forrest—Vernon Stiles.

CALGARY

Orpheum—Hyams & McIntyre— Jas. H. Cullen—Fox & Ward—Watts & Hawley—Cartmell & Harris—Rigoletto Bros.—Van Cello.

DENVER

Orpheum—Mme. Ellis Co.—Farrell, Taylor & Co.—Harry Breen—Martelle—Sidney & Tawnley—Seven Honey Boys—Meinotte Duo.

DES MOINES

Orpheum—Gus Edwards Co.—Will Mahoney—Bell & Wood—Lydia Barry—Royal Gascoignes—Hart & Dymond—Will J. Ward & Girls.

DULUTH

Orpheum—Nat Nazarro & Band—Arnaut Bros.—Ernest Evans & Co.—Nadie & Ramsden—Lamberti—Lloyd & Christle—The Ricards.

KANSAS CITY

Orpheum—Bessie Clayton Co.—Dunham & O'Malley—Dawson Sisters & Stern—Ted Doner—Rosa King Co.—The Seebacks—Julius Tannen.

LINCOLN

Orpheum—Mrs Gene Hughes Co.—Tennessee Ten—Sybil Vane & Co.—Maleta Bonconi—Alice Eis & Co.—Tango Shoes—Bob & Tip.

LOS ANGELES

Orpheum—Albertina Rasch & Co.—William Ebs—The Sharrocks—Kanazawa Boys—Lee & Cranston—Karl Emmy's Pets—"Colour Gems"—Bot Yet Marie—Jas. J. Morton.

MINNEAPOLIS

Orpheum—Barnes & Crawford—Bronson & Baldwin—Gallagher & Martin—La Bernicia & Co.—Steve Juliasz—Long Tack Sam Co.

MEMPHIS

Orpheum—Chinese Band—Josephine & Henning—The Langdons—Lloyd & Wells—Espe & Dutton—Three Jahsn—Montgomery & Allen.

MILWAUKEE

Palace—Emma Carus Co.—Lyons & Yosco—Murphy & White—"Pianoville"—Degnon & Clifton—Manning & Hall.
Majestic—Harry Watson Co.—Haig & Waldron— Harry Jolson—Elinore & Williams—Oscar Lorraine—Nathane Bros.

NEW ORLEANS

Orpheum—Olga Petrova—Sheila Terry Co.—Hudler, Stein & Phillips— Duffy & Caldwell—Clinton Sisters—Ben K. Benny—Bostock's Riding School.

OMAHA

Orpheum—Karl Jorn—Geo. Kelly Co.—Rav Snow—Burt & Rosedale—Regay & Lorraine Sisters—Belgian Trio—Ja Da Trio.

OAKLAND

Orpheum—U. S. Jazz Band—Ciccolini—Robbie Gordone—B. & H. Mann—Lydell & Macey—Flo & Ollie Walters—The Pickfords.

PORTLAND

Orpheum—Gertrude Hoffman—Claudia Coleman—Green & Myra—Casting & Wards—E. & J. Connolly—Wood & Pyde—Samarooff & Sonia.

SA NFRANCISCO.

Orpheum—Eva Shirley & Band—"The Man Hunt"—Kiner & Reaney—Venita Gould—Princess Radjah—Arthur West Co.—M. Nelson—Harry Green Co.— Lillian Shaw.

SEATTLE

Orpheum—Lambert & Ball—Indoor Sports—Salon Singers—Phina & Co.—Collins & Hart—Chris Richards—Meredith & Snoozer.

SALT LAKE

Orpheum—"Sweeties"—Stone & Kaliz—Norwood and Hall—Kharum—Comfort & King—Fern, King & Co.—Jack Morrissey.

ST. LOUIS

Orpheum—Sylvester Schaffer—Sallie Fisher & Co.—Nellie Nichols—Kenny & Hollis—Elsa Ruegger—Bert Fitzgibbon—Murano Bros.—Welch, Mealy & Montrose.

VANCOUVER

Orpheum—"Overseas Revue"—Meredith & Snoozer—Jerome & Herbert—Al & F. Stedman—"Beginning of the World"—Musical Hunters.

WINNIPEG

Orpheum—Ford Sisters & Band—Grace De Mar—Stuart Barnes—Howard's Ponies—Barber & Jackson—Frawley & Louise—Sterling & Marguerite.

SACR. & FRESNO

Orpheum—Saranoff & Girls—Weber & Ridnor—Ergotti's Lilliputians—Jimmy Savo & Co.—Stephens & Hollister.

ST. PAUL

Orpheum—"Putting It Over"—"Heartland"—The Duttons—Dolly Kay—The Vivians—Billy McDermott.

LOEW CIRCUIT

NEW YORK CITY

American—(First Half)—Margaret Ford & Co.—Dale & De Voe—Wheeler Trio—De Lea & Orma—Torelli's Circus—Harris & Holloway—Kingsbury & Munson—Murray Bennett. (Last Half)—Senna & Webber—John Blondy & Co.—Jerome & Albright—Grazer & Lawlor—Joe Sherman—Sydney Taylor & Co.
Boulevard—(First Half)—Hall & Gibson—Taylor & Francis—Arthur J. Finn & Co.—Burns & Kissen—Harte, Squire & Co. (Last Half)—P. George—Mae Marvin—Genaro & Gould—Burke & Durkin.
Victoria—(First Half)—Hanlon & Arthur—Francis Ryan—Pearl Abbott & Co.—Mel Klee—Kinkaid Kilties. (Last Half) Clairmont Bros.—Kuffman & Lillian—Taylor & Francis—Elsie Main's Boys.
Lincoln Square—(First Half)—Musical Waylands—Mae Marvin—Father's Daughter—Mayo & Irwin—Lockhardt & Laddie. (Last Half)—Hanlon & Arthur—Ferguson & Sunderland—McCormack & Purcell—Kinkaid Kilties.
Greeley Square—(First Half)—Dailey Bros.—Joe Sherman—Senna & Webber—Little Lord Roberts—Ling & Long. (Last Half)—Hall & Gibson—Francis Ryan—Cook & Oatman—Mel Klee—Leddy & Leddy.
Delancey St—(First Half)—P. George—Lieut. Chas. Gerard & Co.—Genaro & Gold—Shea & Carroll—The Corsars. (Last Half)—Margaret Ford & Co.—Will & Irene Tellac—De Lea & Orma—Lillian Mortimer & Co.—Monte & Lyons—Wright & Wilson.
National—(First Half)—Kennedy & Dinus—Monte & Lyons—Bernard & Meyers Gillen & Mulcahy—Leddy & Leddy. (Last Half)—Ling & Long—Lieut. Chas. Gerard & Co.—Kingsbury & Munson.
Orpheum—(First Half)—Wilfred Du Bois—Will & Irene Tellac—Richard Barton—"Business is Business"—Burke & Durkin—Lieut. F. Chation & Co. (Last Half)—Wm. O. & Clare & Girls—Harris & Holiday—Davis & Walker—Frank Stafford & Co.—Barry & Layton.
Avenue B—(First Half)—Bennett Twins—Chas. Rice & Co.—Ferns & Litt—Bell & Caron. (Last Half)—Arthur Stone Jack Levy & Girls—Burns & Kissen—Hayataka Japs.

BROOKLYN

Metropolitan—(First Half)—John Blondy & Co.—Johnson Bros. & Johnson—Cook & Oatman—Mons. Adolphus & Co. (Last Half)—Wheeler Trio—Delbridge & Gremmer—Arthur J. Finn & Co.—Murray Bennett—Torrelli's Circus.
De Kalb—(First Half)—Carl & Emma Frabell—Barry & Layton—Frank Stafford & Co.—Hack & Tommy Weir. (Last Half)—Wilfred Du Bois—Dale & De Voe—"Business is Business"—Gilen & Mulcahy—The Corsars.
Palace—(First Half)—Arthur Stone—Devine & Williams—6 Constabules. (Last Half)—Hallen & Goss—Bell & Caron—Marie Russell & Co.—Bernard & Meyers.
Fulton—(First Half)—Wright & Walker—Davis & Walker—Jerome & Albright—Grazer & Lawlor. (Last Half)—Lt. F. Chetion & Co.—Bennett Twins—Little Lord Roberts—Ferns & Litt—Mons. Adolphus & Co.
Warwick—(First Half)—Will Robbins—Jones & Jones—Van & Vernon—Wm. Le Vere & Co. (Last Half)—4 Pierrotts—Chas. Rice & Co.—Shea & Carroll—6 Constabules.

ATLANTA

Grand—(First Half)—Valdares—Harry Garland—Carletta & Lewis—Mabel Darrell & Co. (Last Half)—Brown's Dogs—Norton & Noble—Burke & Burke—Laurie Ordway—"Fashions De Vogue."

BALTIMORE

Hippodrome—Kravona & Co.—McLoughlin & Evans—Frances Rice—Swartz & Clifford.

BIRMINGHAM

Bijou—(First Half)—Tyler & St. Claire—Downing & Bunin—McGreevy & Doyle—Steve Freda—The Spartans. (Last Half)—2 Valdares—Harry Garland—Carletta & Lewis.

BOSTON

Orpheum—(First Half)—Dorothy Roye—Haddon & Norman—"Concentration"—Fred. Elliott—Paige & Greene. (Last Half)—Louis Leo—Lilly Sisters—Murphy & Klein—Louise Carter & Co.—Lane & Plant—"Concentration."

MONTREAL, CAN.

Mahoney & Rogers—Gillen-Carleton & Co.—Ward & Warden—Royal Pekinese Troupe.

CHICAGO

McVicker's—Juggling De Lisle—Herman & Clifton—Broughton & Turner—Geo. L. Graves & Co.—Anthony & Ross—Beattie & Blome—Jean Leighton's Revue.

CLEVELAND

Liberty—Bell & Gray—Buhert Carleton—Hyman Adler—Langdon & Smith—Scanlon, Deno & Scanlon.

DETROIT

Colonial—Arnoldos—Scott & Christie—Wells & Crest—Holden & Herron—Black & White Revue—Payton & Ward.

FALL RIVER

(First Half)—Louis Leo—Lilly Sisters—Murphy & Klein—Louise Carter & Co.—Lane & Plant—Tialto & Co. (Last Half) Dorothy Roye—Haddon & Norman—"Dangerous Dan McGrew"—Fred Elliott—Paige & Green.

HAMILTON, CAN.

Francis & Wilson—Ferdinand—McConnell & Simpson—Chase & La Tour—Downing La Vars.

HOBOKEN

(First Half)—Hackett & Francis—"Salvation Molly"—Hayataka Japs. (Last Half)—Dixie Trio—Devine & Wiliams—Bird Cabaret.

KANSAS CITY

Garden—(First Half)—La Farro Duo—Eastman & Moore—"Laughing Lady"—Smith & Farmer—Thomas Trio. (Last Half)—Segrist & Darrow—Dan Ahearn—Blossom Baird & Co.—Ward Bros.—Rull & Rulova.

MEMPHIS

Lyceum—(First Half)—Mae & Mack—Gordon & Delma—"Love Race"—Zuhn & Dries—Aerial Brittons. (Last Half)—Tyler & St. Claire—Downing & Bunin—McGreevy & Doyle—Steve Freda—The Spartans.

NEW ORLEANS

Corescent—(First Half)—Lelands—Peppino & Perry—Howard Martelle & Co.—Barron & Burt—Stafford De Ross. (Last Half)—Mae & Mack—Gordon & Delmar—"Love Race"—Zuhn & Dreis—Aerial Brittons.

NEW ROCHELLE

(Fist Half)—Cross & Sandino—Marie Russell & Co.—Jack Levy & Girls. (Last Half)—Jones & Jones—Van & Vernon.

PITTSBURGH

Lyceum—King Bros.—Doyle & Elaine—Ed. Farrell & Co.—Walmsley & Keating—8 Dominoes.

PROVIDENCE

Emory—(First Half)—Wayne Beeman—Luckey & Yost—Barra Girls—Milloy Keough & Co.—Wilson & McAvoy—Stan Stanley. (Last Half)—Little Yoshi—Connolly & Francis—Jeff Healy & Co.—Walters & Walters—Stan Stanley.

ST. LOUIS

Garrick—(First Half)—Caplane & Wells—Mildred Rogers—Betty Eldert & Co.—Royal Four—Musical McLarens. (Last Half)—La Farra Duo—Eastman & Moore—"Laughing Lady"—Smithe & Farmer—Thomas Trio.

SPRINGFIELD

Broadway—(First Half)—Little Yoshi—Conollly & Francis—Jeff Healy & Co.—Walters & Walters. (Last Half)—Barra Sisters—Luckey & Yost—Milloy Keough & Co.—Wilson & McAvoy—Wayne Beeman.

TORONTO, CAN.

Yonge—La Follette & Co.—Storey & Clark—Hunter, Chick & Hunter—Marion Munson—Stein & Arnold—"Juvenile Follies."

(Continued on Page 23)

AT THE CAPITOL

Will Crutchfield

SEE NED WABURN

AT B. F. KEITH'S RIVERSIDE THEATRE

This Week (Nov. 10)

Arthur Lawrason

PRESENTS

GRACE NELSON

AMERICAN MADE PRIMA DONNA

In a Repertoire of Songs

Robert Braine at the Piano

THE WHOLE UNITED STATES WILL SING WITH YOU

THE "HIGH COST OF LIVING" SONG HIT!

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Shafter Howard,
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FORD & CUNNINGHAM

IN
A LAUGH, A TUNE, A STEP
IN VAUDEVILLE DIRECTION—LEO FITZGERALD

VAUDEVILLE BILLS

(Continued from Page 21)

Prince—(First Half)—Aldine & Wright—Geo. Mack—Brown & Elaine—Henshaw & Avery—Minnie Burke & Band. (Last Half)—Lelands—Peppino & Perry—Howard Martelle & Co.—Barron & Burt—Stafford & De Ross.

SAN ANTONIO.

Princess—(First Half)—Vicker, Dillon & Vicker—McMahon Sisters—"The Owl"—Martin & Courtney—Chas. McGoods & Co. (Last Half)—Aldine & Wright—Geo. Mack—Brown & Alaine—Henshaw & Avery—Minnie Burke & Band.

PROCTOR CIRCUIT

(Week of Nov. 10)

NEW YORK CITY.

5th Ave.—(First Half)—Briants—Eric Zarda—Bruce Duffet Co.—DeOnsonne & Baker—Foley & Latour—Jones & Greenlee—Pique & Fellows. (Last Half)—Kennedys—Hendricks & Stone—Marva Rehn—Baker's Revue—Brown & Spencer—Nonette—O'Conor & Dixon—El Cleve—Foley & Latour.

58th Street—(First Half)—Henry Gray—Bevan & Flint—Cook, Mortimer & Harvey—Faber Bros.—Hugh Emmet. (Last Half) Noodles Fagan—Ethel McDonough—"O. K. Legal"—"Mimic World"—Patrice & Sullivan—Lou Fuller & Vance.

23rd Street—(First Half)—Murphy & Lockmar—Leo Stoddard—Winchester & Cogland—Ethel Clifton—"Nine O'Clock". (Last Half)—Morgan & Gray—Grace Gibson—Jim & I. Marlyn.

Harlem Op. House—(First Half)—Noodles Fagan—Masters & Kraft—El Cleve—Fashions Minstrels—Dragons—Fargo & Richards. (Last Half)—Finley & Hill—Innis & Ryan—Cameron Clemens.

National Winter Garden—Phil. Davis—Franklin 4—8 Black Dots.

81st Street—Martin & Webb—Walker & Texas—Sal Feldman—Wilbur Mack—Jack Norworth—Follis Girls.

125th Street—(First Half)—Playmates—Marva Rehn—Morgan & Gray—Sens. Girards—Chas. Kenna. (Last Half)—Virginia Girls—Larimer Carbrey—Pistol & Cushing.

Yonkers—(First Half)—Bartrom & Saxton—Ethel McDonough—"O. K. Legal"—McDevitt, Kelly & Lucy—"Cure for Blues." (Last Half)—Henry Grey—"Catland"—7 Braacks—Marg. Young.

BROOKLYN.

Greenpoint—(First Half)—Garfield & Smith—"Baker's Revue"—Petty Reat & Bro.—O'Connor & Dixon—D. Souther 3. (Last Half)—Adams & Griffith—"Playmates"—J. C. Nugent.

Prospect—(First Half)—Eldora—Gallagher & Folley—O'Rourke & Adelphi—Mystic Hanson 3—4 Mortons. (Last Half)—Evelyn Nesbitt—"Every Sailor."

Halsey—(First Half)—Sherwin Kelly—Challis & Lambert—Sarah Padden Co.—Gould & Gold—Mills & Lockwood—"Carnival Capers." (Last Half)—The Rubens—Sandy & Boys—Jas. Manning Co.—"The Night Boat"—Dave Thursby—Shirley Sis. & Bernie.

ALLEGHENY, PA.

M. & A. Clark—Maxine Bros. & Bobby—A. Rebins & Partner—Flo Hackett Co.—Reel Photo Play.

ALTOONA, PA.

(First Half)—Ziska & King—Greenlee & Grayton—McCarthy & Stenard—4 Higgie Girls—"Heir for a Night." (Last Half)—George Buck—Hallen & Hunter—3 Beatties—Olson & Johnson.

ALLENTOWN.

(First Half)—Gabby Bros. & Clark—Australian Stanley—Eddie Herne & Co.—Shaw & Campbell—"League of Nations." (Last Half)—Armstrong & Downey—Coy Detricky—Rives & Arnold—Carson & Willard—Resista.

ALBANY.

(First Half)—Earls & Mullen—Silvers & Berger—Holmes & LaVere—Ben Smith—"Kiss Me." (Last Half)—"Over Your Heads"—Reed & Tucker—Dugan & Raymond—McNally Dinus & DeWolf—Haeey Coopers—Sam Lee Troupe.

AUBURN.

(First Half)—John & M. Dove—Wm. H. Armstrong & Zelaya—"Flirtation." (Last Half)—Strand Trio—Henry B. Tomer Co.—Bob Henishaw—Tamaki 2.

BUFFALO.

Phantos — Hellen Miler — "Petticoat Man"—Copes & Hutton—Aeroplane Girls.

BINGHAMTON.

(First Half)—Thelma DeRono—Wells Va & West—Huyler & Bann. (Last Half)—Maybelle Philips—Knapp & Murray.

CANTON.

Wallen & LaFavor—Shelton Brooks Co.—Homer Lind Co.—Morris & Campbell—Andrew Mack—Everest Monkeys.

CAMDEN.

(First Half)—H. Dyer & Co.—Cecil & Bernice—Sen. Francis Murphy—"Oh That Melody." (Last Half)—Sterling Ross—Jane Chesney Co.—R. H. Hodge Co.—Emily Darrell—"Rubsville."

CHESTER.

(First Half)—Sterling Ross 3—Ford & Cunningham—E. H. Hodge Co.—The Leightons—"Wishing." (Last Half)—H. Dyer & Co.—Cecil & Bernice—Burke Walsh & Nana—Bevan & Flint—Ch. Theat Melody.

EASTON.

(First Half)—Armstrong & Downey—Coy Detricky—Courtney & Irwin—Rives & Arnold—Resista. (Last Half)—Gabby Bros. & Clark—Arthur Whitelaw—Eddie Herne & Co.—Shaw & Cambell—"Heir for a Night."

ELIZABETH.

(First Half)—Alice Manning—Worth Wayten Four—Moore & Littlefield—Lowlor & Grazier—Harrington Reynolds Co.—Pierce & Burke. (Last Half)—Joe Browning—Vie Quinn Co.—Masters & Kraft—Rea DuFresne.

ELMIRA.

(First Half)—Gec & Ray Perry—Billy Browning—Hendrix & Stone—"Sweet Sweeties." (Last Half)—Thelma Denone—Cordini—Hyler & Bann—3 Twins.

GREENFIELD.

(Last Half)—Fred & Albert—Garfield & Smith—Evans Johnson & E.—Tabor & Greene.

LETTER LIST

GENTLEMEN

Bertelsen, And. S.	Devine, Jas. A.	Lane, Jack	Oliver, Gene
Bennett, J. Moy	De Camp, Chas.	Lightfoot, Andrew	Rice, Jim
Borup, Doan	Esmond, Walter	Link, H. F.	Roberts, Theo.
Buch, Basil	Farnum, Ted	Millard, Billy	Shattuck, Geo.
Carter, Frank	Fox, Will H.	McManus, Geo.	Skinner, W. S.
Carroll, Harry	Fratangelo, W.	Mantell, Wesley	Weber, Henry
Chaloner, John A.	Godman, Jas.	Miller, Fred P.	Wilson, Tony
Curtis, Jack	Hickey, Neill	Mackey, Pete	West, A.
Delaney, Eddie	Howard, Phil	Metz, Theo. A.	Wallace, Billy S.
Denny, Jack	Helliott's Bears	Naden Lew	

LADIES

Austin, Mildred	Davenport, Mina	Lorraine, Peggy	Richards, Dick
Ashton, Florence	Dale, Violet	Le Clair, Maggie	Rose, Miss C.
Akerman, Bobs	De Free, Dot	Lorayne, Paulette	Severence, Marion
Brown, Betty	Daye, Elizabeth	Le Blanc, Victoria	Sydney, Eleanor
Bradley, Ethel	Ross, Dot	Maddox, Jean	Senter, Fern
Cafelein, Agnes	Fitzsimmons, Eliz.	McMahon, Edith C.	Sylvia
Casey, Lillian	Foreman, Josie	Marsden, Violet	Thornton, Mrs. H.
Chase, Laura	Hoyt, Ruth	Morgan Hilda	Vernon, Winifred
Clare, Jean	Hawkins, Hattie	Pyte, Leah	Williams, Alice
Clark, Mrs. Don	Hielman, Vada	Pauline, Mme.	Wright, Alta
Cleveland, Hazel	Hinp, Ruth	Rush, Madge	Woodward, Dollie
Dean, Hattie	King, Sallie	Rice, Madeline	Wakefield, W. Holt
Delmore, Addie	King, Zoe		

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Routes Must Reach This Office Not Later Than Saturday

"Adam and Eva"—Longacre, New York, indef.
"At 9.45"—Vanderbilt, New York, indef.
"Apple Blossoms"—Globe, New York indef.
"Acquittal, The"—Grand O. H., Chicago, indef.
"Angel Face"—Forrest, Philadelphia, Pa.
Arliss, Geo.—Blackstone, Chicago, indef.
"Breakfeast in Bed"—Plymouth, Boston (last week).
Barrymore, Ethel—Empire, New York, indef.
"Boys Will Be Boys"—Belmont, New York, indef.
"Buddies"—Selwyn, N. Y. City, indef.
"Business Before Pleasure"—Shubert, Riviera, 10-Nov. 15.
"Cappy Ricks"—Cort, Chicago (last week).
"Crimson Alibi"—Broadhurst, New York.
"Civilian Clothes"—Morosco, New York, indef.
"Challenge, The"—Park Square, Boston, indef.
"Dancer, The"—Comedy, New York, indef.
"Daddies"—Powers, Chicago, Ill.
"Dream Song, The"—Central, Chicago, Ill., indef.
"First Is Last"—Maxine Elliott, New York, indef.
"Five Million, The"—Princess, Chicago, indef.
"Faithful, The"—Garrick, New York, indef.
"Five O'Clock"—Fulton, New York, indef.
"Fair Helen"—Majestic, Boston, indef.
"Flo-Flo"—Olympic, Chicago, indef.
"Fifty-Fifty—Comedy, N. Y. City, indef.
Greenville Village Follies—Nora Bayes, N. Y., indef.
"Gold Diggers"—The Lyceum, New York, indef.
Gallo Opera Co.—Chestnut St. Opera House, Phila., indef.
"Girl in the Limousine, The"—Eltinge, New York, indef.
"Guest of Honor"—Wilbur, Boston indef.
Gillette, Wm.—Hollis, Boston, indef.
"Hitchy Koo of 1919"—Liberty, New York, indef.
"Happy Days"—New York Hippodrome, New York.
"Hello, Alexander!"—44th Street, New York, indef.
"His Honor Abe Potash"—Bijou, New York, indef.
"Haunted Violin, The"—Garrick, Phila, indef.
"It Happens to verybody"—Walnut, Philadelphia, indef.
"John Ferguson"—Broad St., Phila, indef.
"Jest, The"—Plymouth, New York, indef.
"Just a Minute"—Cort, New York, indef.
"Katy's Kisses"—Greenwich Village, New York, indef.
"Lightnin' "—Gayete, New York, indef.
"Little Whopper, The"—Casino, N. Y., indef.
"Little Blue Devil"—Lyric, Philadelphia, indef.
"Lost Leader, The"—Greenwich Village, N. Y., indef.
"Little Journey, The"—Adelphi, Phila., indef.
"Miss Nellie of New Orleans"—Hollis St., Boston, Mass, indef.
"Moonlight and Honeysuckle"—Henry Miller, New York, indef.
"Magic Melody"—Shubert, N. Y. City, indef.
"Monte Christo, Jr."—Shubert, Phila., indef.
Mantell, Robert—Olympic, Chicago, indef.
"Nighty Night"—Princess, New York, indef.
"Nothing But Love"—Lyric, New York, indef.
"Oh, What A Girl"—Shubert, Boston, indef.
"On the Hiring Line"—Criterion, New York, indef.
Passing Show of 1919.
"Palmy Days"—Playhouse, N. Y., indef.
"Roly-Boly Eyes"—Knickerbocker, N. Y., indef.
"Royal Vagabond, The"—Cohan & Harris, New York.
"Roads of Destiny"—Lyric, Philadelphia, Pa., indef.
""Rose of China, The"—Teck, Buffalo, 10-Nov. 15.
"Rise of Peter Bartow, The"—Majestic, Buffalo, 10-Nov. 15.
Robson, May—McAllister, Okla., Nov. 15; El Paso, Tex., 20-Nov. 24.
"Sinbad"—Auditorium, Baltimore, Md.
"Scandals of 1919"—Colonial, 10-Nov. 15; Boston, indef.
Sothern and Marlowe—Boston O. H., Boston, 10-Nov. 15.
"Sometime"—Chestnut, Phila., indef.
"Thirty-nine East"—Adelphi, Philadelphia.
"Tea for Three"—La Salle, Chicago, indef.
"Take It From Me"—Studebaker, Chicago.
"Thunder"—Criterion, New York, indef.
"Too Many Husbands"—Booth, New York, indef.
"Tiger, Tiger"—Standard, N. Y. City, 10-Nov. 15.
"Three Wise Fools"—Tremont, Boston, 10- Nov. 15.
"Tumble In"—Shubert, Chicago, indef.
"Up in Mabel's Room"—Wood, Chicago, indef.
"Unknown Woman"—The Maxine Elliot, N. Y., indef.
"Unknown Purple, The"—Lyric, Phila., indef.
"Velvet Lady"—Colonial, Chicago, indef.
"Where's Your Wife?"—Punch and Judy, New York, indef.
Warfield, David—Ford's, Baltimore, 10-Nov. 15.
"Wedding Bells"—Harris, N. Y. City, indef.

ROUTES OF SHOWS

MINSTRELS

Gus Hill's—Fort Scott, Kan., Nov. 15; Joplin, Mo., 1-6J Fayetteville, Ark., 17; Fort Smith, 18; Little Rock, 19; Hot Springs, 20; Helena, 21.

COLUMBIA WHEEL

Al Reeves Show—Gayety, Boston, 10-Nov. 15; Columbia, New York, 17-22.
Abe Reynolds' Review—Columbia, Chicago, 10-Nov. 15; Gayety, Detroit, 17-22.
Best Show in Town—Casino, Boston, 10-Nov.; Grand, Hartford, 17-22.
Ben Welch Show—Empire, Newark, 10-15; Casino, Philadelphna, 17-22.
Behman Show—Gayety, Washington, 10-Nvo. 15; Gayety, Pittsburgh, 17-22.
Beauty Trust—Empire, Albany, 10-Nov. 15; Casino, Boston, 17-22.
Billy Watson's Parisian Whirl—Majestic, Jersey City, 10-Nov. 15; Perth Amboy, N. J., 17; Plainfield, 18; Stamford, Conn., 19; Park, Bridgeport, 20-22.
Bon Tons—Bastable, Syracuse, 10-Nov. 12. Lumberg, Utica, 13-15; Gayety, Montreal, Can., 17-22.
Bowery—Gayety, Omaha, Neb., 10-Nov. 15; Gayety, Kansas City, 17-22.
Bostonians—Park, Bridgeport, 13-Nov. 15; Cohan's, Newburgh, N. Y., 17-19; Cohan's, Poughkeepsie, 20-22.
Burlesque Review—Empire, Brooklyn, 10-Nov. 15; Peoples, Philadelphia, 17-22.
Burlesque Wonder Show—Gayety, Kansas City, 10-Nov. 15; Open, 17-22; Gayety, St. Louis, 17-22.
Dave Marion Show—Star, Cleveland, 10-Nov. 15; Empire, Toledo, 17-22.
Follies of the Day—People's, Philadelphia, 10-Nov. 15; Palace, Baltimore, 17-22.
Girls a la Carte—Gayety, Pittsburg, 10-Nov. 15; Park, Youngstown, 17-19; Grand Akron, O., 20-22.
Girls of the U. S. A.—Gayety, Detroit, 10-Nov. 15; Gayety, Toronto, Ont., 17-22.
Girls de Looks—Open, 10-Nov. 15; Gayety, St. Louis, 17-22.
Golden Crooks—Orpheum, Paterson, 10-Nov. 15; Majestic, Jersey City, 17-22.
Harry Hastings Show—Empire, Toledo, O., 10-Nov. 15; Lyric, Dayton, 17-22.
Hello America—Casino, Brooklyn, 10-Nov. 15; Empire, Newark, 17-22.
Hip-Hip-Hooray—Cohan's, Poughkeepsie, 13-Nov. 15; Gayety, Boston, 17-22.
Lew Kelly Show—Miner's 149th Street, New York, 10-Nov. 15; Casino, Brooklyn, 17-22.
Liberty Girls—Grand, Akron, O., 13-Nov. 15; Star, Cleveland, 17-22.
Maids of America—Olympic, Cincinnati, 10-Nov. 15; Columbia, Chicago, 16-23.
Million Dollar Dolls—Gayety, Rochester, 10- Nov. 15; Bastable, Syracuse, 17-19; Lumberg, Utica, 20-22.
Mollie Williams Show—Lyric, Dayton, 10-Nov. 15; Olympic, Cincinnati, 17-22.
Oh Girl—Grand, Hartford, Conn., 10-Nov. 15; Jacques, Waterbury, 17-22.
Peek-a-Boo—Columbia, New York, 10-Nov. 15; Empire, Brooklyn, 17-22.
Roseland Girls—Gayety, Toronto, Ont., 10-15; Gayety, Buffalo, N. Y., 17-22.
Rose Sydell London Belles—Hurtig & Seamon's, New York, 10-Nov. 15; Orpheum, Paterson, N. J., 17-22.
Sam Howe's Show—Palace, Baltimore, 10-Nov. 15; Gayety, Washington, 17-22.
Sight Seers—Star & Carter, Chicago, 10-Nov. 15; Berchell, Des Moines, Iowa, 16-20.
Social Maids—Gayety, St. Louis, 10-Nov. 15; Star & Carter, Chicago, 17-22.
Sporting Widows—Berchell, Des Moines, Iowa, 9-Nov. 12; Gayety, Kansas City, 17-22.
Star & Garter Show—Gayety, Montreal, Can., 10-Nov. 15; Empire, Albany, 17-22.
Step Lively Girls—Jacques, Waterbury, 10-Nov. 15; Hurtig & Seamon's, New York, 17-22.
Twentieth Century Girls—Casino, Philadelphia, 10-Nov. 15; Miner's, Bronx, New York, 17-22.
Victory Belles—Gayety, Buffalo, 10-Nov. 15; Gayety, Rochester, 17-22.
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AMERICAN WHEEL

All Jazz Review—Gayety, Louisville, 10-Nov. 15; Lyceum, Columbus, 17-22.
Aviator Girls—Grand, Trenton, 14-Nov. 15; Bijou, Philadelphia, 17-22.
Broadway Belles—Howard, Boston, 10-Nov. 15; Olympic, New York, 17-22.
Beauty Review—Victoria, Pittsburgh, 10-Nov. 15; Penn Circuit, 17-22.
Blue Birds— Park, Indianapolis, 10- Nov. 15; Gayety, Louisville, 17-22.
Cabaret Girls—Grand, Worcester, 10-Nov. 15; Howard, Boston, 17-22.
Crackerjacks—Armory, Binghamton, N. Y., 10-Nov. 12; International, Niagara Falls, 13-15; Star, Toronto, Ont., 17-22.
Dixon's Big Review—Haymarket, Chicago, 10-Nov. 15; Gayety, Milwaukee, 17-22.
Edmund Hayes Show—Empire, Cleveland, 10-Nov. 15; Cadillac, Detroit, 17-22.
Follies of Pleasure—Majestic, Wilkesbarre, 10-Nov. 15; Majestic, Scranton, 17-22.
French Frolics—Olympic, New York, 10-Nov. 15; Gayety, Brooklyn, 17-22.
Girls from the Follies—Gayety, Sivux City, 10-Nov. 15; Century, Kansas City, 17-22.
Girls from Joyland—Majestic, Scranton, 10-Nov. 15; Armory, Binghamton, 17-19; International, Niagara Falls, 20-22.
Girls, Girls, Girls—Englewood, Chicago, 10-15; Haymarket, Chicago, 17-22.
Grown Up Babies—Empire, Hoboken, 10-15; Star, Brooklyn, 17-22.
Jazz Babies—Gayety, Milwaukee, 10-Nov. 15; Gayety, St. Paul, 17-22.
Kewpie Dolls—Bijou, Philadelphia, 10-Nov. 15; Broadway, Camden, N. J., 17-22.
Lid Lifters—Lyceum, Columbus, O., 10-Nov. 15; Victoria, Pittsburgh, 17-22.
Midnight Maids—Open, 10-Nov. 15; Standard, St. Louis, 17-22.
Mischief Makers—Plaza, Springfield, Mass., 10-Nov. 15; Grand, Worcester, 17-22.
Monte Carlo Girls—Star, Brooklyn, 10-Nov. 15; Plaza, Springfield, 17-22.
Oh Frenchy—Lyceum, Washington, 10-Nov. 15; Trocadero, Philadelphia, 17-22.
Pacemakers—Gayety, Newark, N. J., 10-Nov. 15; Army, Wrightstown, 17-22.
Parisian Flirts—Star, Toronto, Ont., 10-Nov. 15; New Academy, Buffalo, 17-22.
Pat White Show—Trocadero, Philadelphia, 10-Nov. 15; Empire, Hoboken, 17-22.
Razzle Dazzle Girls—Gayety, St. Paul, 10-Nov. 15; Gayety, Minneapolis, 17-22.
Record Breakers—Gayety, Brooklyn, 10-Nov. 15; Gayety, Newark, 17-22.
Round the Town—Gayety, Brooklyn, 10-Nov. 15; Gayety, Sioux City, 17-22.
Sliding Billy Watson's Show—Standard, St. Louis, 10-Nov. 15; Park, Indinapolis, 17-22.
Social Follies—Cadillac, Detroit, 10-Nov. 15; Englewood, Chicago, 17-22.
Some Show—Century, Kansas City, 10-Nov. 15; Standard, St. Louis, 24-29.
Sport Girls—New Academy, Buffalo, 10-Nov. 15; Empire, Cleveland, 17-22.
Stone & Pillard's Show—Gayety, Baltimore, 10-Nov. 15; Lyceum, Washington, 17-22.
Sweet Sweetie Girls—Broadway, Camden, N. J., 10-Nov. 15; Majestic, Wilkesbarre, 17-22.
Tempters—Penn Circuit, 10-Nov. 15; Gayety, Baltimore, 17-22.

PENN Circuit

Wheeling, W. Va.—Monday.
Uniontown, Pa.—Tuesday.
Johnstown, Pa.—Wednesday.
Altoona, Pa.—Thursday.
Williamsport, Pa.—Friday.
York, Pa.—Saturday.

STELLA MAYHEW CO. FORMED

Stella Mayhew, the comedienne now appearing in vaudeville with Billy Taylor, is organizing a company to be known as the Stella Mayhew Productions, Inc., which will produce two reel features.

A. E. and R. R. Moore, who recently organized the Victor Moore company, are interested in the new organization, which has offices in the Candler Building.

HALL MAKES CHANGES

Frank G. Hall, of Hallmark, announced a number of changes in the field forces of his organization last week.

S. T. Stevens, formerly with Mutual, has been appointed field manager, and M. J. Mintz, also formerly of Mutual, is touring in the Middle West for Hallmark.

Theodore Holland, formerly with Hodkinson, is now in charge of the Indianapolis exchange for Hallmark; J. E. Poland is in charge of Oklahoma City; F. L. De Lorenzo, Milwaukee; R. A. Morrow, Dallas, and N. A. Royster, of Atlanta.

A profit sharing plan has been put into operation by Hallmark in which all the employees are taking a part.

CAREWE GETS RIGHTS

Edwin Carewe has secured the rights to "Rio Grande," Augustus Thomas' great success. He will go to California to make the picture.

KAHN HAS NEW SOUBRETTE

Grace Seymour, a new soubrette, will open at Kahn's Union Square the week after next. Nellie Crawford leaves next week. Miss Seymour was booked by Roehm and Richards.

AT THE OLD

HOWARD

Boston, Mass.

Week of Nov. 10

BELLES

Yes, folks, here they are—the BROADWAY BELLES—with bells on and it's a cinch they made all Beantown take notice all right when the curtain went up Monday afternoon. This show sure had the right ring and you can take it from the guy in the orchestra that the show went over with a real punch and kept the John brigade busy. The wise gink is the one who keeps his eye peeled for such a classy cluster and the late cars were filled with strap hangers on the homeward trip. For real joility, live comedians, pretty girls and a chorus that was A1 all the way, you've got to hand all the decorations to this bunch. In the chirp line too, they put over the goods and when the show was over everybody had a jolly grin dancing across his dial. **Joe Leavitt** toots that the show was the real noise too, up in Worcester and Springfield. Always something doing I till II at the old Howard.

BROADWAY BELLES BURLESQUE

with JOE MARKS the Whirlwind Comedian

You may have seen some speed comedians in your day, but you can take it from us that **Joe Marks** is the top one of them all in the velocity line and when he lets go hi smerry round of chatter, why he has them all with him from the start. Joe introdues a number of acrobatic stunts too, that cop the coin. His side partner **Eddie Cole** is another clever comedy chap. **Victoria Kaye** is some stunner who dolled up in swell style and **Dolly Davis**, "the soubrette from Broadway," sure found herself in strong with everybody. **Emily Clark** as the telephone babe kept the line busy with her josh goods and **Burton Carr** as the hotel manager was there with the wise lingo. **Billy Harris** who is all class in his department of the game scored from the first and the chorus bunch sure caught the popular fancy with their chirps and looked spic and span in their flashy togs.

BROADWAY CHORUS ALLCLASSY CHIRPERS

The comedians hand you the fun but it's the girls who get the looks and everybody took a squint at these shapely babes at the Howard. **Bunny Smith, Pearl Watson, Teddy Marue, Eva Cosgray, Agatha La Foon, May Woods, Gertrude Gibson, May Leonard, May Finberg, Ethel Brown, Anna Maylor, Billie McCabe, Grace Haynes, Zoe King, Rose Fallen** and **Mabel White.** When they appear at the **Olympic** in **New York** or the **Gayety** in **Brooklyn**, get wise before they slide out of town. Always something doing I till II at the old

HOWARD

ARTMUSIC, INC.

145 WEST 45TH STREET NEW YORK CITY

AN INSPIRATION FROM THE FOUNTAIN OF MELODY

When You're Alone

The haunting melody that you have been hearing everywhere

This Week Headlining at B. F. Keith's Alhambra Theater

Anatol Friedland

Songland's Favorite Composer

in "MUSICLAND OF 1919"

With Lillian Berse

Assisted by Phoebe Whiteside and Neal Mack

And a Keyboard of Beautiful Notes

Including Peggy Carter, Marguerite Little, Mabel Allen, Billy Hanson,

Victoria Miles, Mary Jennings, Viola Duval, and Aileen Bucher

In a De Luxe Revue of Mirth, Melodie and Dance

Headlining at B. F. Keith's Palace Next Week

BURLESQUE NEWS

(Continued from Page 15 and on 31)

RAISE HOWARD GUARANTEE

George E. Lothrop, Jr., manager of the Howard, Boston, was a visitor in New York for several days last week. On Saturday he was one of the Harvard rooters at the Harvard-Princeton game. While here he closed several deals affecting his house.

The most important of these was that the Howard has raised the guarantee for shows from $1,600 to $1,800. This goes into effect this week with the "Broadway Belles," and will be welcome news to the show owners on the circuit, as the former guarantee, which has been in effect for years, hardly covered expenses. Lothrop has a contract with the American Circuit for the former guarantee and did not have to advance it, but did so of his own free will.

DONOHUE REPLACES BAUER

CHICAGO, Ill., Nov. 10.—Chas. Donohue has replaced Dick Bauer as manager of the Star and Garter Theatre, this city. He starts today.

Donohue has been manager of Jack Ried's "Record Breakers" the last two seasons and closed with that show last Saturday at the Olympic, New York. Reid released him at the request of Sam A. Scribner, general manager of the Columbia Amusement Company. Jim Heron, Reid's agent, will manage the show.

Actresses have smooth soft skin!

McK & R Albolene not only removes grease-paint in a jiffy, but it leaves the skin as soft and smooth as a baby's.

In 1 and 2 ounce tubes for the make-up box, and half-pound and pound cans for the dressing table.

Insist on McK & R Albolene at your druggist's or dealer's.

A post card brings a free sample.

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Stage Work and Cabaret Entertaining successfully taught by mail. Your opportunity to enter fascinating, money-making profession — to travel — see the world—as vaudeville actor or actress. My simple, easy, complete, Professional Course — only one of its kind—COVERS ALL BRANCHES. Develops Personality, Confidence, Skill and tells you just how to get on the Stage. Send 6c postage for illustrated booklet "All About Vaudeville." State age and occupation.

Frederic LaDelle, Sta. 273, Jackson, Mich.

"PEEK-A-BOO" NOW AT COLUMBIA, BETTER THAN WHEN HERE BEFORE

Jean Bedini's "Peek-A-Boo," just as refreshing as it was when it opened the run at the Columbia last Summer, is again at that house this week. The show, to our way of thinking, is better now than when we saw it last. It looked, Monday afternoon, though it had just opened.

Bobby Clark and Paul McCullough are again the featured comedians, although they left the show for a short while after the Summer run. But those who succeeded them, evidently, could not fill the bill. In fact, we don't see how they could. Had the show come along without Clark and McCullough, they surely would have been missed.

These boys have changed their makeup to a neat and cleaner one, although still doing their original characters. Their clothes are also much neater than before and McCullough has discarded the mis-fit suits entirely.

Clark, with his familiar cigar and funny mannerisms, is one of our best comedians, and is capably assisted by McCullough who handles his own style of comedy admirably. They make a great team.

The Kelso Brothers is another team that stands out in this offering. Harry is doing an eccentric comedy part. He seems to improve each time we see him and is working without a wig now. He is one of those fellows who is naturally funny.

Joe is doing straight. This young man is a neat appearing chap with a good stage presence, who fits in nicely.

Harry Wilde is doing a rube, and protrays the role well.

Ben Trinnell is doing a French count, while Joe Reilly and Chas. Knapp are doing bits, all going very nicely.

Frankie James, who has just rejoined the company, sang well and rendered her numbers for encores. Her costumes are pretty and she reads lines carefully.

There are two soubrettes with the show. May Myers, a shapely and pretty little Miss with lots of personality, won favor with her work. She looks pretty and wears dainty and attractive dresses. She did well with her numbers.

Emmy Barbier, a neat, petite young person is the other. She has a pleasing way of working and was liked. Her dresses are very becoming.

Ruth Drew led several numbers successfully and looked well.

The show is about the same as when we saw it before except for a few changes. Clark and McCullough have injected some new material that is amusing and sure fire stuff.

The comedy band of Clark, McCullough, Harry Kelso and Wilde, repeated its former success.

Miss James offered a good singing specialty, in which she showed she knew how to put a number over.

The wedding scene was well staged and proved one of the big numbers of the afternoon.

The "magic" bit in one, as offered by Clark, McCullough and Joe Kelso, was a success and worked into a great comedy scene. It was well done.

In the circus scene, the Balzer girls, offered a clever strong jaw act. The Seven Musical Spillers also appeared in this scene, offering several fast numbers.

Harry Kelso, on a rolling globe, did some juggling, which was followed by the Pluto Troupe of acrobats, burlesquing a lot of tricks. It made a fine laughing situation.

The Peek-A-Boo Trio, Wilde, Reilly and Knapp, offering a singing specialty in one, pleased. The boys made a good appearance and had numbers that suited them.

The "Boudoir" scene was artistically staged. Miss Barbier was in it. Her "Woman's Vanity" number pleased. Clark and McCullough added a touch of comedy to it.

A fast club swinging specialty was offered by the Kelso Brothers in which they did some dancing and had a dog doing tricks. It is one of the best acts of its kind we have seen.

There are many more specialties in the show, including one by Clark and McCullough that went over big.

"Peek-A-Boo" is a great entertainment and a credit to burlesque. It has been well staged and has a fine cast. It's full of pep and moves so fast that no time is allowed even for encores, which is certainly remarkable when one considers that many producers depend upon encores to drag out their running time. It's a 100 per cent show all the way. Sid.

IDA EMERSON and HARRY HILLS
BACK IN BURLESQUE — WITH EDMOND HAYES' OWN SHOW

JANE MAY
SOUBRETTE — SECOND SEASON — MAIDS OF AMERICA

HAZELLE LORRAINE
INGENUE — SIXTH SEASON WITH DAN COLEMAN, HASTING'S BIG SHOW

ED GOLDEN
NOW WRITING BURLESQUE'S BEST SPECIAL SONGS. ALSO STAGING NUMBERS. WITH RUSH'S CRACKER JACKS

LOUISE PEARSON
PRIMA DONNA — MINSKY'S NATIONAL WINTER GARDEN

FRANK MALLAHAN
DOING STRAIGHT — WITH SAM HOWE'S SPORT GIRLS

JIM CcCAULEY
DOING RUBE AGAIN — THIS SEASON WITH SAM HOWE'S SPORT GIRLS

FRANK LULEY
EDMOND HAYES' ORIGINAL BOZO — WITH EDMOND HAYES' OWN COMPANY

FRANK ANDERSON
Irish Comic with Chas. M. Baker's "Sweet Sweetie Girls." Coming Up One Rung at a Time

JERRY LAWRENCE
"Sky Scraper Lizzie" — LIBERTY GIRLS

CARLO DE ANGELO
GOING OVER WITH PETE CLARK'S "OH GIRL" CO.

HARRY MORRISON
JUVENILE — BEN WELCH REVUE

CLAIRE WALKER
PRIMA DONNA — FRENCH FROLICS

BOBBY BURCH
DOING STRAIGHT — FRENCH FROLICS

MARTHA RICHARDS
INGENUE — Rose Sydell's London Belles

ED. JORDAN
LEW KELLY says I'm a good black face comedian. What do you think?
LEW KELLY SHOW

AL RAYCOB
DOING STRAIGHT — STROUSE and FRANKLYN'S ROUND THE TOWN

BERTHA STARTZMAN
SOUBRETTE — CABARET GIRLS

STEVE PAUL
"BROTHER MAHALA" — ROSE SYDELL'S LONDON BELLES

B. F. KEITH'S PALACE, THIS WEEK. NOV. 10TH.

William **SULLY** & Genevieve **HOUGHTON**

In a Comedy Dialogue by AARON HOFFMAN

Entitled

"Between Dances"

BOOKED SOLID UNTIL MAY 25, 1920 DIRECTION, LEWIS & GORDON

H. BART McHUGH PRESENTS

FRANK **KELLAM** AND PATRICIA **O'DARE**

in "CHASING THE BLUES"

THIS WEEK, NOV. 10TH, B. F. KEITH'S ORPHEUM THEATRE, BROOKLYN

Nov 17th, ROYAL Nov. 24th, PHILADELPHIA, Thanksgiving Week Dec. 1st, BOSTON

ALL OTHER TIMES TO FOLLOW

MULLINI SISTERS present

The Six Royal Hussar Girls

in a Melange of Music and Song

REPEATING THEIR TRIUMPHANT SUCCESS IN THE EAST

AN ELABORATE POSING PRODUCTION THE SEASON'S BIG NOVELTY

"IN SCULPTOR'S GARDEN"

PRODUCER—KARL HERMES DIRECTION—PETE MACK MANAGEMENT—IRENE HERMES

Haunting, Dreamy, Sensational SWEET Waltz Song Success

HAWAIIAN MOONLIGHT

Chicago McKINLEY MUSIC COMPANY New York

FOREIGN NEWS

ORGANIZE COUNCIL TO SETTLE LABOR TROUBLES

Labor Ministry Backing Movement Which Seeks to Establish Arbitration Board to End Differences Between Actors, Managers, and All Other Members of Profession

LONDON, England, Nov. 8.—The success of the Whitley Councils throughout the country, in their efforts to settle all labor disputes arising from time to time, has led to the formation of such a council to have jurisdiction over all matters theatrical. The recent differences between actors' organizations and the various managers associations, which have involved many divergent issues, had led to the beginning of this movement.

These Whitley Councils are composed of representatives of all branches of an industry affected by any disputes that may result in strikes. Each council has a constitution governing its particular field of endeavor and the action of all parties to the agreement are governed by this constitution.

The theatrical profession, as represented by managers, actors, chorus girls, stage carpenters, electricians, scene shifters, musicians, attendants, and the various other miscellaneous workers, is now in session, drawing up a constitution that will prove satisfactory to the organizations. When the constitution is complete, it will be presented to the organizations for ratification. Any suggestions and amendments that the constitutional committee shall deem acceptable will be incorporated, and, when finally completed and ratified, the constitution will become a law governing the actions of all theatrical organizations in times of dispute, by virtue of a decree from the Labor Ministry.

The various organizations will then be called upon to send representatives to the Council, according to their strength, and these will constitute an adjustment council which shall be called upon to settle disputes of any nature whatsoever, which shall arise between members of the theatrical professions.

LESLIE HENSON TO MARRY

LONDON, Eng., Nov. 8.—Leslie Henson, comedian and popular favorite with London audiences, is to be married about Christmas to Madge Saunders, leading lady of the road production of "Going Up," now in Scotland. Henson, considered the greatest of English comedians, first met Miss Saunders while they were playing together in "To-Night's the Night," during the war.

NEILSON TERRY RETURNS

LONDON, Eng., Nov. 8.—Phyllis Neilson Terry, who, for the last five years, has been in America, has returned to London. She is appearing in the varieties, being unable to secure a theatre in which to launch her own company.

NEW PLAY SHOCKS PARIS

PARIS, France, Nov. 8.—When Paris sits up and blushes at a play, it must, of necessity, be "some" show. "Le Marche d'Amour," now playing at the Varietes, falls under this category and is, probably, the most peppery musical comedy that has ever held down the Parisian stage.

The play deals with a lot of scandal that happens in Byzantium, where lives a beautiful wife whose particular complaint, according to the program, is "exigencies amoreuses." And when she is made a present of a young and lusty slave, as you or I might buy her a box of candy for a birthday gift, things start moving fast.

The slave, however, is a former rounder, who seems to possess the necessary qualifications for the situation, but who lacks the inclination. So he pretends to be a girl. This is only the start of the complications, and his pretense is finally laid bare at a fashionable bathing resort where further concealment is impossible. The piece is playing to capacity.

BOOKED FOR AMERICA

LONDON, Eng. Nov. 8.—Ella Shields, by arrangement with managers with whom she holds contracts, will sail soon to appear in America, where she has been boked by Eddie Darling, of the United Booking Offices. She will, in all probability, open at The Palace.

CATLETT TO GET RAISE

LONDON, Eng., Nov. 8.—When the producers of "Baby Bunting" signed Walter Catlett as leading comedian with the show, they did not figure that he would become a London favorite. However, they secured an option on his services, which they did not exercise.

Now that Catlett is the sensation of London, they wish to exercise the option, but, as the time is up, if they now wish to exercise their right, they will have to pay a much higher salary than they are paying him now, as he is in great demand. At any rate, whatever is done, Catlett will get a considerable raise in salary.

"IOLANTHE" REVIVED

LONDON, Eng., Nov. 8.—The Gilbert and Sullivan Opera season at the Prince's Theatre saw the revival of "Iolanthe," exactly as it was originally produced, and without a change in music, lines, effects or costumes.

FUNNIEST PARODY EVER WRITTEN
THE
FACE ON THE BAR ROOM FLOOR
Incl. Original Bar Room Monologue
$1.00
Elmer Tenley
317 Strand Theatre Building, N. Y. City.

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STOCK BURLESQUE—CAN ALWAYS USE
GOOD CHORUS GIRLS
Only Good Lookers and good workers should apply. 52 weeks a year. New York engagement. No Sunday work.
Salary, 20.00 Per Week
Most attractive engagement in show business. Apply in person only.

SIDNEY TAYLOR & Co.
IN A COMEDY SKETCH
"A Thousand Dollars"
BY SID. TAYLOR. ASSISTED BY MARION RING AND CARL B. TOELLE

SARAH HYATT
PRIMA DONNA FEATURED MONTE CARLO GIRLS

HOME AGAIN HOME AGAIN
HY. JANSEN
Getting his share with the correctly named show "THE RECORD BREAKERS"

BACK AGAIN
DICK MAE
KNOWLES & WHITE
In "My Policy" by Al. W. Johnson
Direction: Arthur Klein

JACK WITTS
"BOSTONIANS"
"As the Mandarin Acted the Part As the Author No Doubt Wanted It Played."—Clipper, Sept. 24.

LOOK US OVER
JOE WALTER
SANDIFER AND BROGSDALE
Comedy Entertainers Direction—Arthur Horwitz and Lee Kraus In Vaudeville

EDDIE TESS
MERRIGAN & HOWARTH
The Long and Short of It

FLO BETTY
ELROY SISTERS
Sunburst of Fashion and Frolic
Direction—SAMUEL BAERWITZ

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For STOCK REPERTOIRE, AMATEUR COMPANIES
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SAMUEL FRENCH, 28 West 38th St., New York

Merrilles and Doria
GEMS OF SONG AND OPERA

IRMA & CONNER
Dainty Irma, the Mary Pickford of the Wire Dir., Max Oberndorf

RIOT SURE FIRE A HIT

EDDIE "BOZO" FOX

Principal Comedian with the Monte Carlo Girls

SEASON 1919—1920 (Direction of Chamberlain Brown)

Don't fail to see me at the Star, Brooklyn. A tramp comic that can dance, sing, is a musician, acrobat and a Bumper

You don't find many that are so versatile (Watch for further Announcements)

SEE SEE SEE

FRED REEB

Eccentric Comique with the Monte Carlo Girls, Skating at the Star Brooklyn this Week
Plaza Springfield next Week Thanks to Joe Wilton and Tom Sullivan

STARS OF BURLESQUE

THIS SPACE RESERVED BY — with "AVIATOR GIRLS" — LEW LEDERER

PRIMA DONNA — **MONICA REDMOND** — LIBERTY GIRLS

JUNE LeVEAY AND GEORGE D. WIEST — With SPORTING WIDOWS

BARNEY GERARD PRESENTS — **EVELYN CUNNINGHAM** — FOLLIES OF THE DAY Direction ROEHM and RICHARDS

TRAMP ECCENTRIC — **CHAS FAGAN** — GIRLS A LA CARTE

NOW APPEARING WHERE? — **BOUTTE AND CARTER** — 'ROUND THE TOWN

PRIMA DONNA — **MYRTLE CHERRY** — GIRLS GIRLS GIRLS

SOUBRETTE — **FLORENCE DEVERE** — SWEET SWEETIE GIRLS

FROM FRISCO? Yes, the Same COMEDIAN — HARRY BERNARD — KAHN'S Union Square Producer

DOING GREAT THANK YOU — **HARRY KOLER** — COMEDIAN KAHNS UNION SQUARE

PRIMA DONNA — **VICTORIA KAY** — BROADWAY BELLES

Season of 1919-20
MAX SPIEGEL'S
Social Follies Co.

MARGIE COATE

Thanks To
Mr. IKE WEBER

PLENTY OF GIRLS HELPING TO PACK KAHN'S UNION SQ.

A pretty little story was told in the first part of the show at Kahn's Union Sqare last week, as staged by Harry Bernard. It was called "His Honor the King" and was different from anything that Bernard has staged here before. "Outdoor Sports", the second part, was a fast comedy with a lot of tough bits that kept the audience in an uproar all the time.

Solly Fields also put on some very pretty numbers that were out of the ordinary and, several novelties that were real pretty. The chorus worked in them nicely and the girls looked fine from the front. Kahn has a pretty lot of girls now who do not seem to be afraid to jump out and do something.

Bernard and Koler, in their Irish and Hebrew comedy characters, took care of the fun part of the show. Sutton, as old excitable gentlemen in the first part and did a good "legit" in the burlesque.

Miss Lorraine who was madly in love with a young officer in the first part, portrayed the role with care. She likewise did an excellent character part as the Inn Keeper in the burlesque. Norma Bell did well as a widow and actress.

Babe Quinn had one number at the beginning of the show that she put over so well she received several encores for her work. Nellie Crawford dashed on every few minutes in the first part with a camera, snapping a picture each time. She was supposed to represent a newspaper woman. She also showed up well as the bell hop in the last part.

Pearl Laning sang "Dixie is Dixie" Monday night, assisted by the chorus and put it over for a number of encores. She made a neat appearance.

BURLESQUE NEWS

(Continued from page 15)

FILLED IN LAY-OFF

The "Kewpie Dolls" filled in their lay off last week, after Newark, by playing Franklin Furnace on Monday, Stroudsburg on Tuesday, and Sommerville Wednesday. They played Trenton Thursday, Friday and Siturday instead of only the last two days of the week.

GORDON MANAGING HOUSE

Bob Gordon is now managing the Hudson Theatre, Schenectady, playing the attractions of the National Burlesque Circuit. He managed the Rose Sydell Show last season.

CLOSE IN PITTSBURGH

PITTSBURGH, Pa., Nov. 8.—Billie Ballus and Frank Cummings closed with the burlesque stock company at the Academy here to-night. Jim Peck will open Monday.

GETS THREE YEAR CONTRACT

Sam Howe has signed Helen Tarr, his prima donna, for three years more, commencing next season.

STARS OF BURLESQUE

DANCING INGENUE — MABEL McCLOUD — BEST SHOW IN TOWN

PRIM DONNA — PEARL LAWLOR — BILLY WATSON'S PARISIAN WHIRL

STILL HERE — BOB STARTZMAN — RECORD BREAKERS

VIC PLANT — WORKING? CERTAINLY

BLACK FACE AND LEADS — JACK Crawford & Humphreys BERT — JACK REID'S RECORD BREAKERS

DASHING VIVACIOUS SINGING SOUBRETTE — GERTRUDE BECK — JACK REID'S RECORD BREAKERS

GERTRUDE O'CONNOR
AS MRS. BOZO WITH EDMOND HAYES' OWN CO.

ROSE EMMETT
RAGTIME INGENUE — ROUND THE TOWN

CLAIRE DEVINE
LEADING WOMAN — WITH DIXON'S BIG REVIEW

ANNETTE LA ROCHELLE
PRIMA DONNA — RUBE BERNSTEIN'S FOLLIES OF PLEASURE

HAROLD KENNEDY
COMEDIAN — GIRLS A LA CARTE

LETTIE BOLLES
INGENUE SOUBRETTE — DIXON'S BIG REVIEW

IRENE LEARY
INGENUE — BURLESQUE REVIEW

SAM RAYNOR
Eccentric Comedian with Mischief Makers — Thanks to Joe Wilton

PETE KELLY and BERG LYDIA
WITH ED RUSH'S CRACKER JACKS

JACK GIBSON
DOING STRAIGHT — KAHN'S UNION SQUARE

DON TRENT
WITH WALDRON'S BOSTONIANS

PAULINE Ingenue — HARER — ANDY Singing Leader
CAMPBELL and DREW'S LIBERTY GIRLS

FAY SHIRLEY
PARISIAN FLIRTS

JOE ARGUS

RUBY THORNE AND ANNA GOLDIE
SOUBRETTE CRACKER JACKS CHARACTERS

JACK LaMONT
HEBREW COMEDIAN — "GIRLS FROM THE GAIETIES"

JACK MUNDY
DIRECTION—ARTHUR PEARSON

ETHEL (SNAPPI) SHUTTA
FEATURED COMEDIENNE, WITH THE AVIATORS. Management FRANK LALOR

Fanchon & Marco

In their own production

FANCHON and MARCO REVUE (By Arrangement with Ackerman, Harris & Brown)

2nd Week CURRAN THEATRE, SAN FRANCISCO

What the San Francisco Press said:

EXAMINER: Thos. Nunan—"Fanchon & Marco should prove sensation in New York."

CHRONICLE: Marjorie C. Driscoll—"Fanchon & Marco new revue opens. Hit instantaneous."

BULLETIN: Walter A. Rivers—"As brilliant and colorful as anything Florenz Ziegfeld could conceive."

CALL: Curran D. Swint—"Fanchon & Marco Revue smashing success."

NEWS: Geo. C. Warren—"Fanchon & Marco triumphed last night at the Curran Theatre."

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CLARENCE BEATRICE

LUTZ & NEWMAN

Singing, Talking and Dancing

A SONG THAT IS FLYING FROM COAST TO COAST

„Oh, Caroline, Come Take a Trip On My Aeroline"

Orchestrations Ready in all Keys. Call or Write

AL GILBERT, MUSIC PUBLISHER

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VAUDEVILLE ACTS, SPECIAL SONGS, ETC., WRITTEN

LOOK US OVER

HOWARD COMEDY FOUR

A QUARTETT THAT IS DIFFERENT

Direction LEE MUCKEN FUSS

ALEX RALPH

CROSS & SANTORO

EXPONENTS IN PHYSICAL CULTURE

IN VAUDEVILLE

BARRA GIRLS

SOMEWHERE IN SONGLAND

Dir. TOM JONES

GOLDINI

WIZARD ON THE ACCORDION Direction MEYER B. NORTH

Dobbs Clark & Dares

in VAUDEVILLE REMNANTS Direction Joe Page-Smith

LEILA DAVIS & CO.

"AS IT MAY BE"

Management—BRUCE DUFFUS

TOOMEY BROS.

A COUPLE OF CLEVER BOYS

ANNETTE SHAW

DANCING INGENUE LEW KELLY SHOW

WM. F. (Billy) HARMS THEATRICAL ENTERPRISES

HOBOKEN, N. J. (Member of T. B. C.)

RUTH BARBOUR

SOUBRETTE RUBE B ERNSTEIN'S FOLLIES OF PLEASURE

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80 Pounds 188 Pounds Latest Photo

TUBERCULOSIS

It was when physicians said it was impossible for J. M. Miller, Ohio Druggist to survive the ravages of Tuberculosis, he began experimenting on himself, and discovered the Home Treatment, known as ADDILINE. Anyone with coughs showing tubercular tendency or Tuberculosis, may use it under plain directions. Send your name and address to

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FRED ELDRIDGE

LESSON IN PHYSICAL CULTURE IN VAUDEVILLE

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4 HIGGIE GIRLS

Eleven Minutes of Pep. PHIL BUSH. Representative

WAYT SISTERS

COMEDY NOVELTY SINGING IN VAUDEVILLE

DOROTHY SOTHERN TRIO

In a New, Classy, Up-to-Date Offering of

SINGING, VIOLIN AND DANCING

LILLIAN M. BOBS

Casey & Akerman

IN VAUDEVILLE

CONNOLLY & FRANCES

Fun and Music. Jazzing the Harmonica and Grandma's Melodeon. Dir., Mandel & Rose

MOTION PICTURES

PATHE BACKS EXHIBITOR EXCHANGE

WILL ISSUE FRANCHISES

The organization of another new combination of exhibitors throughout the country, who will produce as well as exhibit films, was announced last week. This one is incorporated under the name of Associated Exhibitors, Inc., and is backed by Pathe Exchange, Inc.

Paul Brunet, vice-president and general manager of Pathe, said last week that the formation of this organization had been one of the most important things which occupied Charles Pathe's attention since arriving in this country.

The Associated Exhibitors, as outlined by the new organization, is planning the creation of thirty sectional districts for film exploitation throughout the country. A franchise will be granted to each city in each district. The holder of this franchise will be interested in the profits growing out of any film distributed or exploited in the district covered by his franchise through the Associated Exhibitors, Inc.

The holding of a franchise gives the owner the privilege of showing the pictures at his theatre, in addition to sharing in the profits made by it.

A board of directors representing the franchise holders, will manage the Associated Exhibitors and a meeting of all these men will be held in New York before Christmas.

Pathe will be the distributing organization for all the concern's productions and the underwriting of the finances of the firm will be done by Charles Pathe of Paris and several of his associates.

MRS. DREW DEMANDS $25,000

Summons and complaint in an action for $25,000 against the V. B. K. Film company was filed in the County Clerk's office last week by Mrs. Sidney Drew. She alleges that, on July 15, 1919, she and her husband, since deceased, made a contract with Amedee I. Van Buren and Harry Kelton, who later formed the V. B. K. Film company, to produce plays in which she and her husband were to appear. She and Mr. Drew were to receive $1,500 each for the plas and, after the first two films were produced, they were to receive thirty per cent of the net profits of the corporation. She alleges that five films were marketed at a profit of more than $100,000.

FIRE DESTROYS THEATRE

NASSAWADOX, Va., Nov. 6.—The motion-picture theatre of Richardson and Nottingham was entirely destroyed here this week, as a result of a fire which started in the operating machine. The flames spread to the hotel on the adjoining property and both buildings soon collapsed.

NEXT "BIG FOUR" READY

The second "Big Four" Fairbanks' production called, "When the Clouds Roll By," is ready for release on December 29th. The picture is the second "Big Four" release since the company's inception.

WIFE SUES DONALD CRISP

LOS ANGELES, Nov. 1.—In a suit for separate maintenance, filed against Donald Crisp, the motion picture actor, through R. J. O. Culver and Paul Morse, Mrs. Marie S. Crisp, the actor's wife, said that she has been allowed only $25 a week on which to run the household and supply herself with clothing. She says that part of her clothes were bought at auction.

Crisp, who played a leading role in "The Clansman" and "Broken Blossoms," is said to earn $600 a week as a director and actor and also receives royalties. Mrs. Crisp, in her suit, asks for maintenance of $1,000 a week and one-half of his community property valued at $60,000.

Mrs. Crisp, who is in a hospital suffering from nervous prostration, calls her husband penurious. He bought a liberty band, at her request, she says, and then he deducted $2.50 from her allowance of $25 a week to pay for it. She claims, he mistreated her, refused to allow her to 'phone for supplies and made her walk to buy groceries. Crisp has been ordered to appear in court to show why he should not pay temporary alimony and also why he should not be restrained from disposing of stocks, bonds and other securities.

The couple were married on December 15, 1917, and separated on October 17, last.

PUT MOVIES IN ELECTION PLANK

BRIDGEPORT, Conn., Nov. 10.—The first political candidate to espouse Sunday movies as part of his platform, is Allen E. Vincent, running for mayor here on the ticket of the Democratic Fusion and American Labor parties. Vincent developed the fact that he is a hearty believer in athletics and sports and, while a church goer himself, cannot see the harm of allowing people to indulge in football or baseball on Sunday.

"What harm is there in going to a moving picture show on Sunday?" asked Vincent. "Aren't we better off to have a nice place to go to where we can have a pleasant and harmless entertainment rather than to be wandering around the streets groping for something to do?"

LEGION FORMING FILM POST

A movement is now in progress for the formation of a Motion Picture Industry Post of the American Legion, backed by the National Association of the Motion Picture Industry.

GOLDWYN BUYS ANOTHER

Goldwyn Films has just purchased another story by Ben Ames Wilson entitled "Between Accidents." It has been running in the Saturday Evening Post.

BRENNON FILM IS SOLD

The Republic Distribution Corporation has secured the entire state's distributing rights to Herbert Brennon's picture "At 12.10."

SELIG BUILDING STUDIO

LOS ANCELES, Nov. 10.—The completion of the new William N. Selig film studio will make a new addition to the film enterprises of this town. The studio is to be built at the Selig Zoo, near Lincoln Park, and will replace the one destroyed by fire some time ago. It will be occupied by Louis W. Mayer, a former New York film producer.

The studio will cost $150,000, according to the builders. The plans for the building are being made by Mayer and Heller, who also have the building contract.

NATHAN ASCHER JOINS NATIONAL PICTURES

IS MADE DIRECTOR

The election of Nathan Ascher, general manager of the Ascher Brothers Amusement Enterprises, of Chicago, as one of the vice-presidents and directors of National Picture Theatres, Inc., was announced last week.

The announcement made by Lewis H. Selznick is the forerunner of other appointments which will include the majority of the country's best and most representative motion picture magnates, to the National Pirture Theatres, organized and incorporated by Lewis J. Selznick.

As one of the vice-presidents and directors of National Picture Theatres, Inc., Nathan Ascher is bringing with him the financial resources of the Ascher Brothers Enterprises. He had a successful experience and a practical knowledge of the requirements of exhibitors in all matters pertaining to the buying and presentation of motion pictures.

OFFER $600,000 FOR "PETER PAN"

It was learned last week that one of the largest motion picture producing companies in this country has made an offer of $600,000 for the film rights to Sir J. M. Barrie's play, "Peter Pan," controlled in this country by the Charles Frohman Company. The offer was made to Alf Hayman, president of the company, and provided that the latter was to induce Maude Adams to assume the role made famous by her in this country, in the photoplay.

Hayman, it was learned, was constrained to turn down the offer, said to be the largest ever made for the film rights to a legitimate play, because of his inability to get Miss Adams to appear in the picture. As a matter of fact, Hayman, and during his lifetime the late Charles Frohman, has received several offers from film companies for the photoplay rights to "Peter Pan," but the one made recently by the Famous Players-Lasky company, according to report, is the largest.

HAVE EDUCATIONAL RELEASES

The Cinema Classics, which recently applied for a charter under the laws of New York State, is now preparing a series of educational and instructive released, some of which are now ready. This series consist of twenty-four reels, each reel taking in one subject.

The first of these features, Golf and Tennis, are now ready for release. Those will be followed by Polo, Water Sport and Outdoor Sport o Foreign Cuntries. The entire series will be made at Pinehurst, N. C., Jacksonville, Fla., and aPlm Beach, Fla.

The company was recently organized, and has a capitalization of $100,000, fully paid and non-assessable. Capt. H. C. K. Mattison, recently returned from France, has benn discharged from the army and has assumed his duties as president. Lieut. J. F. Seedoff is vice-president and treasurer, and M. L. Fulton has taken over charge of the scenario, art and music departments.

Film Flashes

Joe King will support Elsie Janis in "The Imp."

Warren Kerrigan is supported by Fritzi Brunette in "Live Sparks."

Lillian Hall and Elsie Ferguson will appear in "Going Some."

Leon Britton has been engaged by Frank Hall to direct his scenario department.

Winfield Sheehand has engaged Cliff Smith to direct Tom Mix.

Jesse Lasky reached Los Angeles last week after a season in New York.

Robert Ellis is to driect Elsie Janis in her second picture.

Corrine Barker has been engaged to support Eugene O'Brien in The Broken Melody.

Charles A. Logue has just returned from a three week's trip to Porto Rico.

Dianna Allen, a Follies girl, is playing the female lead in a forthcoming Rolfe picture.

R. K. Evans is sales manager of the Cleveland depot of United Artists.

Richard A. Rowland, president of Metro, has left for a trip of inspection of Metro's plants in the West.

Enid Bennett will be seen soon in a new picture called The Woman in The Suitcase.

Alice Joyce has just completed Pride, a Vitagraph Special.

Vitagraph plans to produce A Very Mysterious Man, with Harry Morey starred.

Ned Burton has been engaged for an important part in a forthcoming Talmadge picture, A Daughter of Two Worlds.

Jennie McPherson is very ll at The Good Samaritan Hospital, Los Angeles.

Montague Love has returned to the screen and will be seen soon as co-star with June Elvidge in The Steel King.

Jack Holt will head the All-Star cast that Metro will present in The Best of Luck, a Drury Lane success.

Dorothy Gish is in New York visiting her mother and sister.

Roy L. McArdell is writing a series of comedies for Sammie Burns and Otis Harlan.

Dell Henderson has been appointed director of Fox Films.

Dorothy Dalton is being starred in a new picture called "The Dark Mirror".

Julia Swayne Gordon is supporting Elaine Hammerstein in "Love".

Owen Moore has completed his first starring vehicle for Selznick, called "Illecadilly Jim."

Jack Crane, recently discharged from the Army, is back at work at the Selznick studios in Fort Lee.

William E. Atkinson, of Metro, is suffering from an attack of pleurisy.

Beatrice Joy has been engaged to appear with Bert Lytell in "The Right of Way".

Tony Moreno is to be starred in a new serial to be called "The Invisible Hand".

Edgar O. Brooks has been made serieal sales manager for Pathe.

JUST OUT

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"THE RABBI'S MELODY" HAS LOT OF MUSIC; SOME OF IT GOOD

"THE RABBI'S MELODY," operetta in a prologue and three acts. Music by Joseph Rumshinsky; libretto by Gershum Bader; staged by Samuel Rosenstein. Produced by Joseph Edelstein, at the Second Avenue Theatre.

CAST

Homo Sophians, Mr. Charles Nathanson
Apollo.....Mr. Samuel Rosenstein
Minerva.....Mrs. Prager
The Rabbi's wife.....Mrs. Prager
Gittel'e, her older daughter, Mrs. Rosa Karp
Feigel'e, her younger daughter, Miss Fannie Lubritzky
Leibe'nu, her older son, Mr. Charles Nathanson
Shaike'nu, her younger son, Mr. L. Satz
Israel Baer, a sexton, Mr. B. Rosenthal
Shlivinsky, the Village Prince, Mr. Rosenstein
Phillip, an American boy, Mr. Jacobson
Helena, Leiben'nu's wife..Mrs. Lakser
Supervisor.....Mr. Jacob Frank
Chaim Jacob.....Mr. Nadolisky
Sweeper.....Mr. Goldstein
A woman.....Miss Cohn
A maid.....Miss Rosen
A butler.....Mr. Berkman

Joseph Rumshinsky is considered the Yiddish Jerome Kernor Irving Berlin among the composers on the lower East Side who write musical shows for the Yiddish Theatre. And, though his musical talents have not yet, apparently, come to the notice of the Broadway managers, he nevertheless, continues to write musical scores with prologue and lots of acts that are produced in the Yiddish theatres and really entice patronage in large numbers.

For example, there's "The Rabbi's Melody," Rumshinsky's latest opus, holding forth at present at the Second Avenue Theatre. The book of this operetta was written by Gershum Bader, the show was staged by Dan Dody, the latter a product of Broadway.

All of which isn't important—to Rumshinsky. For he went right ahead and composed a lot of music for the show that contains all kinds of music, including good. In the prologue, there is opera grand; and thereafter mostly opera Grand Street. But there's a strange whimsicality about some of the tunes, especially about some of those that are more than passingly reminiscent of the Russian folk songs which abound in the score.

It seems to be the easiest thing in the world for Rumshinsky to run the gamut of many musical motifs in one show. A sentimental Lied is almost always followed by some snappy jazz number to the rythm of which several of the very fat chorus girls could scarcely amble.

Just the same, The Rabbi's Melody, which has a story that concerns a youthful rabbi in Russia who prefers to come to America and be a regular fellow, is a big musical show. The cast numbers twelve principals, three of whom, Charles Nathanson, Samuel Rosenstein and Mrs. Prager, are featured. In addition, there is a large bevy of hefty chorus girls, and a row of chorus men. These latter looked like Joe Welch during the first act.

To the principals mentioned fell the rendition of the more heavy numbers in the show; but Fannie Lubritzky and a Mr. Jacobsen were the principal humourous elements, especially the latter, who disported himself in true Broadway-comedian fashion. How he manages to accomplish this was by emulating George M. Cohan and Frisco.

Miss Lubritzky, on the other hand, is a subtle comedienne and, above all, a fine little actress.

For the rest, there was a large stage which was handsomely dressed, and that about describes the settings that go with the show. These are bizarre and tawdry for the most part, having been designed to attract the eye of the Yiddish populace that is witnessing the play in large numbers rather than to their suitability to the piece.

It might be added that Joseph Rumshinsky also wields the baton in the orchestra pit. And, last but not least, there is a bit of originality in this show that is probably designed to edify the better class of patrons. This is the Latin which some of the principals "pull", during the prologue and the lines are contained in the lyrics. "Homo sapiens" was loudly uttered several times.

Charles Hutchinson is to be starred in a new serial called "The Whirlwind."

Fred. C. Quincy is making a tour of the Pathe Exchanges, of which he is director.

J. T. Richards is manager of Pathes newly formed forwarding department.

Dolores Cassinell is to appear in a new picture called "The Right to Lie."

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"THE BLUE DEVIL" ONCE THOUGHT RISQUE DOES NOT SHOCK NOW

"THE LITTLE BLUE DEVIL"—A Musical comedy in three acts, with book and lyrics by Harold Atteridge and music by Harry Carroll. Presented by Joe Weber, at the Central Theatre, Monday evening November 3rd, 1919.

CAST

Tom.....Jack Geier
Dick.....Edward Bisland
Harry.....James Buckley
Billie.....Eddie Cox
Freddie.....James Wheeler
Mary.....Eleanor Griffith
Stella.....Frances Dunlop
Pansey.....Anne Sands
Augustus Rollett....Bernard Granville
Paulette Devine.....Lillian Lorraine
Mrs. Llewellyn.....Eleanor Gordon
Mr. Llewellyn.....Wilfred Clarke
Philip Scarsdale.....Jack McGowan
George Wallus....Edward Martindale
Lizzie.....Marion Mosby
Purkiss.....W. H. Powers
Moss.....Eddie Cox
Tiney.....Katherine Hatfield

Nearly a dozen years ago, a somewhat brazen piece entitled "The Blu Mouse", of foreign origin, but accredited to the late Clyde Fitch, who sponsored its English version, made its appearance on Broadway and gave rise to much hilarity among the element, at that time termed "sporty," and caused a few blushing shudders among the so called conservatives.

Last week the same play made its appearance again, on Broadway. This time, it had a musical setting and some up-to-date scenery, but with the same old plot and many of the same lines. In this advanced period of bed-chamber plays, however, the piece we once thought risque fell short of that mark by a wide margin and all that can be said is, that now "The Blue Mouse" is an extremely conservative play.

Aside from the play's shortcomings as a "blush promoter", there remains little for the reviewer to say except that in spots, the music was tuneful and the lyrics were put together very well by Harry Atteridge, who, on the program, is given credit for the book.

The real weight of the show falls upon the shoulders of the principals, Bernard Granville and Lillian Lorraine. The former, who has been seen only in vaudeville since his return to the stage, was, as ever, precise, agile, selfpossessed and most amusing when he danced. Miss Lorraine, whose competence was not particularly marked, was the blue devil of the title. A pair of specialty dancers, Kerr and Weston, won quite an unusual demonstration of approval from the audience. The remainder of the cast was competent and the large chorus was, well costumed in the most abreviated manner. It also sang well.

"The Vengeance of Durand" was shown at B. S. Moss' Broadway Theatre recently. It is a Vitagraph production with Alice Joyce starred.

B. J. Sperry has been appointed manager of the Portlant exchange for Pathe.

Norma Talmadge's next production has been re-named "She Loves and Dies", from the working title of "Two Women".

David Picker's new motion-picture theatre is nearing completion at 159th Street and Broadway.

Robert Vignola has reached New York from the Coast and will soon start wrk on a Cosmopolitan Feature.

Katherine Ann Porter has been engaged by Hunt Stromberg to write special stories of Selznick happenings.

Earle Williams is now at work on "When A Man Loves".

Paul Scardon, actor-director, has been aded to the Goldwyn directorial staff.

"The Adventures of Ruth", a new Pathe serial with Ruth Roland, will be released on Dec. 28th.

Charles Ray is supported by Winifred Westover in "Watch Out William".

Arthur H. Jacobs has engaged G. Marion Burton to write scenarios for him.

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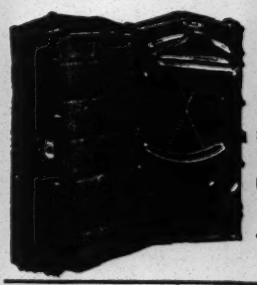

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"THE RABBI'S MELODY" HAS LOT OF MUSIC; SOME OF IT GOOD

"THE RABBI'S MELODY," operetta in a prologue and three acts. Music by Joseph Rumshinsky; libretto by Gershum Bader; staged by Samuel Rosenstein. Produced by Joseph Edelstein, at the Second Avenue Theatre.

CAST

Homo Sophians, Mr. Charles Nathanson
Apollo.....Mr. Samuel Rosenstein
Minerva.....Mrs. Prager
The Rabbi's wife.....Mrs. Prager
Gittel'e, her older daughter, Mrs. Rosa Karp
Feigel'e, her younger daughter, Miss Fannie Lubritzky
Leibe'nu, her older son, Mr. Charles Nathanson
Shaike'nu, her younger son, Mr. L. Satz
Israel Baer, a sexton, Mr. B. Rosenthal
Shlivinsky, the Village Prince, Mr. Rosenstein
Phillip, an American boy, Mr. Jacobson
Helena, Leiben'nu's wife..Mrs. Lakser
Supervisor.....Mr. Jacob Frank
Chaim Jacob.....Mr. Nadolisky
Sweeper.....Mr. Goldstein
A woman.....Miss Cohn
A maid.....Miss Rosen
A butler.....Mr. Berkman

Joseph Rumshinsky is considered the Yiddish Jerome Kernor Irving Berlin among the composers on the lower East Side who write musical shows for the Yiddish Theatre. And, though his musical talents have not yet, apparently, come to the notice of the Broadway managers, he nevertheless, continues to write musical scores with prologue and lots of acts that are produced in the Yiddish theatres and really entice patronage in large numbers.

For example, there's "The Rabbi's Melody," Rumshinsky's latest opus, holding forth at present at the Second Avenue Theatre. The book of this operetta was written by Gershum Bader, the show was staged by Dan Dody, the latter a product of Broadway.

All of which isn't important—to Rumshinsky. For he went right ahead and composed a lot of music for the show that contains all kinds of music, including good. In the prologue, there is opera grand; and thereafter mostly opera Grand Street. But there's a strange whimsicality about some of the tunes, especially about some of those that are more than passingly reminiscent of the Russian folk songs which abound in the score.

It seems to be the easiest thing in the world for Rumshinsky to run the gamut of many musical motifs in one show. A sentimental Lied is almost always followed by some snappy jazz number to the rythm of which several of the very fat chorus girls could scarcely amble.

Just the same, The Rabbi's Melody, which has a story that concerns a youthful rabbi in Russia who prefers to come to America and be a regular fellow, is a big musical show. The cast numbers twelve principals, three of whom, Charles Nathanson, Samuel Rosenstein and Mrs. Prager, are featured. In addition, there is a large bevy of hefty chorus girls, and a row of chorus men. These latter looked like Joe Welch during the first act.

To the principals mentioned fell the rendition of the more heavy numbers in the show; but Fannie Lubritzky and a Mr. Jacobsen were the principal humourous elements, especially the latter, who disported himself in true Broadway-comedian fashion. How he manages to accomplish this was by emulating George M. Cohan and Frisco.

Miss Lubritzky, on the other hand, is a subtle comedienne and, above all, a fine little actress.

For the rest, there was a large stage which was handsomely dressed, and that about describes the settings that go with the show. These are bizarre and tawdry for the most part, having been designed to attract the eye of the Yiddish populace that is witnessing the play in large numbers rather than to their suitability to the piece.

It might be added that Joseph Rumshinsky also wields the baton in the orchestra pit. And, last but not least, there is a bit of originality in this show that is probably designed to edify the better class of patrons. This is the Latin which some of the principals "pull", during the prologue and the lines are contained in the lyrics. "Homo sapiens" was loudly uttered several times.

Charles Hutchinson is to be starred in a new serial called "The Whirlwind."

Fred. C. Quincy is making a tour of the Pathe Exchanges, of which he is director.

J. T. Richards is manager of Pathes newly formed forwarding department.

Dolores Cassinell is to appear in a new picture called "The Right to Lie."

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"THE BLUE DEVIL" ONCE THOUGHT RISQUE DOES NOT SHOCK NOW

"THE LITTLE BLUE DEVIL"—A Musical comedy in three acts, with book and lyrics by Harold Atteridge and music by Harry Carroll. Presented by Joe Weber, at the Central Theatre, Monday evening November 3rd, 1919.

CAST

Tom.....Jack Geier
Dick.....Edward Bisland
Harry.....James Buckley
Billie.....Eddie Cox
Freddie.....James Wheeler
Mary.....Eleanor Griffith
Stella.....Frances Dunlop
Pansey.....Anne Sands
Augustus Rollett....Bernard Granville
Paulette Devine.....Lillian Lorraine
Mrs. Llewellyn.....Eleanor Gordon
Mr. Llewellyn.....Wilfred Clarke
Philip Scarsdale.....Jack McGowan
George Wallus....Edward Martindale
Lizzie.....Marion Mosby
Purkiss.....W. H. Powers
Moss.....Eddie Cox
Tiney.....Katherine Hatfield

Nearly a dozen years ago, a somewhat brazen piece entitled "The Blu Mouse", of foreign origin, but accredited to the late Clyde Fitch, who sponsored its English version, made its appearance on Broadway and gave rise to much hilarity among the element, at that time termed "sporty," and caused a few blushing shudders among the so called conservatives.

Last week the same play made its appearance again, on Broadway. This time, it had a musical setting and some up-to-date scenery, but with the same old plot and many of the same lines. In this advanced period of bed-chamber plays, however, the piece we once thought risque fell short of that mark by a wide margin and all that can be said is, that now "The Blue Mouse" is an extremely conservative play.

Aside from the play's shortcomings as a "blush promoter", there remains little for the reviewer to say except that in spots, the music was tuneful and the lyrics were put together very well by Harry Atteridge, who, on the program, is given credit for the book.

The real weight of the show falls upon the shoulders of the principals, Bernard Granville and Lillian Lorraine. The former, who has been seen only in vaudeville since his return to the stage, was, as ever, precise, agile, selfpossessed and most amusing when he danced. Miss Lorraine, whose competence was not particularly marked, was the blue devil of the title. A pair of specialty dancers, Kerr and Weston, won quite an unusual demonstration of approval from the audience. The remainder of the cast was competent and the large chorus was well costumed in the most abreviated manner. It also sang well.

"The Vengeance of Durand" was shown at B. S. Moss' Broadway Theatre recently. It is a Vitagraph production with Alice Joyce starred.

B. J. Sperry has been appointed manager of the Portland exchange for Pathe.

Norma Talmadge's next production has been re-named "She Loves and Dies", from the working title of "Two Women".

David Picker's new motion-picture theatre is nearing completion at 159th Street and Broadway.

Robert Vignola has reached New York from the Coast and will soon start wrk on a Cosmopolitan Feature.

Katherine Ann Porter has been engaged by Hunt Stromberg to write special stories of Selznick happenings.

Earle Williams is now at work on "When A Man Loves".

Paul Scardon, actor-director, has been aded to the Goldwyn directorial staff.

"The Adventures of Ruth", a new Pathe serial with Ruth Roland, will be released on Dec. 28th.

Charles Ray is supported by Winifred Westover in "Watch Out William".

Arthur H. Jacobs has engaged G. Marion Burton to write scenarios for him.

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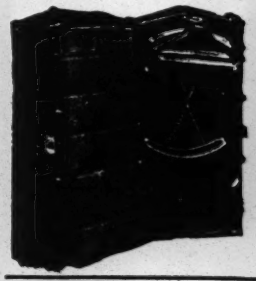

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